

## STADIUM CONCERTS TO HAVE NEW CONDUCTORS

Massino Freccia, Italian, and Macklin Marrow, American, Engaged, with van Hoogstraten, Iturbi and Smallens

### Five to Divide Season

Newcomers to Lead Four Concerts Each, Iturbi Twenty, van Hoogstraten for Fortnight, and Smallens the Remainder, Opera and Ballet

THE Stadium Concerts announced on April 12 the engagement of three more conductors for the coming season, two of whom will make their debuts at the Lewisohn amphitheatre. They are Massino Freccia, thirty-one-year-old Florentine; Macklin Marrow, American-born conductor, and Willem Van Hoogstraten, who will appear at these concerts for his eighteenth consecutive season. These three, with Alexander Smallens and José Iturbi, complete the roster of conductors for the season.

Mr. Freccia, who recently has been conducting at the Augusteo in Rome, studied violin and composition in the Florence Conservatory in Italy and continued further studies with Franz Schalk in Vienna. He made his first professional appearances as a violinist but soon turned to the baton and by the time he was twenty-five had conducted major orchestras in Paris, Vienna, Budapest, Warsaw and Prague. In 1933 he became conductor of the Budapest Symphony and two years later conducted a series of concerts at La Scala in Milan.

Mr. Macklin was born in Virginia, studied at the Georgia Institute of Technology, at Georgetown University, the Institute of Musical Art and in Vienna. He was musical director of the Provincetown Players in New York from 1923 to 1929, during which time he composed and conducted music for many plays. He has conducted the Newport (Rhode Island) Symphony and Gilbert and Sullivan operettas in New York, was musical director of the festival in Central City, Col., and has conducted Italian opera, Bach oratorios and radio and musical productions on Broadway. Last Spring he was in charge of a series of concerts at the Hotel Plaza.

Each of the newcomers will conduct the New York Philharmonic-Symphony in four concerts at the Stadium; Mr. Van Hoogstraten, a fortnight of concerts. Mr. Iturbi will assume the baton for ten concerts at the beginning of the season and for ten at the end.

The American pianist, Beveridge Webster, has been added to the list of soloists previously announced.

## Conductors for Stadium Concerts



Alexander Smallens



Willem van Hoogstraten



José Iturbi



Macklin Marrow



Masino Freccia

## N. Y. PHILHARMONIC ENGAGES 28 SOLOISTS

### Barbirolli and Enesco to Conduct —Novelties, Revivals Planned, Including Rossini Mass

The New York Philharmonic-Symphony Society during its ninety-seventh year 1938-'39, which will begin on Oct. 20 with John Barbirolli as conductor and Georges Enesco as guest conductor later in the season, will present twenty-eight soloists, revivals and novelties of interest.

Mr. Barbirolli returns as conductor for the entire season except for a fortnight's rest in midwinter when, as during the past year, he will be relieved by Mr. Enesco. Ernest Schelling, after a season's absence, will conduct the Concerts for Young People.

Works of interest are planned, among them Rossini's 'Petite Messe Solennelle' which will be revived with the assistance of the Westminster Choir and a quartet of first-rank artists. Twenty-eight soloists are engaged for 1938-'39.

Two singers in addition to the quartet for the Rossini Mass, are listed Kirsten Flagstad, and the American tenor, Eyvind Laholm, who will be heard together in an all-Wagner concert.

Among the twelve pianists is Hepzibah Menuhin, who will make her only solo appearance next season with the Philharmonic. Sergei Rachmaninoff will appear in an all-Rachmaninoff pro-

gram, Artur Schnabel in the Beethoven 'Emperor' Concerto, Artur Schnabel in the Beethoven 'Emperor' Concerto, Artur Rubinstein in Falla's 'Nights in the Gardens of Spain', and the Saint-Saëns G Minor Concerto, Rudolf Serkin in the Mendelssohn Concerto, José Iturbi in the Beethoven Piano Concerto No. 3, and the Liszt E Flat Concerto. Walter Gieseking, Guiomar Novaes, Ernest Schelling, Eugene List and Hortense Monah are other pianists. There will be one debutant, Eduardo del Pueyo, who will make his American debut playing the Schumann Concerto.

There will be ten violin soloists, among them Jascha Heifetz, playing the Tchaikovsky Concerto, Adolf Busch playing the Beethoven Concerto, Mischa Elman, Nathan Milstein, Guila Bustabo and Joseph Knitzer, and the concertmaster and assistant concertmaster of the Philharmonic-Symphony, Mishel Piastro and John Corigliano respectively.

Unfamiliar to Philharmonic-Symphony subscribers will be Orlando Barera, the Italian violinist, who will make his first appearance in New York, and the young Hungarian Robert Virovai.

Albert Spalding and Gaspar Cassado will appear together in the Brahms Double Concerto for violin and 'cello. Felix Salmond will play the 'Cello Concerto of Georges Enesco and the first 'cellist of the Philharmonic, Joseph Schuster, will also be heard as soloist.

## WORLD'S FAIR PLANS TO ERECT MUSIC AUDITORIUM

Ideas for Centre of International Music Festival Made Public — Construction Functional in Design

### Preview Program Listed

Damrosch to Conduct Philharmonic in Beethoven's Ninth—Choral Works To Be Offered in Evening, International Festival in Afternoon on May 1

THE Music Building, seating 2,500 persons, to be erected by the New York World's Fair of 1939, as a center for an international music festival, will be a conspicuous feature of the Exposition.

Plans for the Music Building were made public on April 10 by Grover A. Whalen, president of the Fair corporation, after a meeting of the Fair's Advisory Committee on Music, with Mrs. Vincent Astor, vice-chairman, presiding, in the Empire State Building.

It will be built on a plot of 106,500 square feet in an area east of the New York State Building and Amphitheatre, a short distance from Horace Harding Boulevard.

"It is our intention to make the Music Building a Mecca for the music lovers of all nations," Mr. Whalen declared. "In our program, famous singers, instrumentalists and conductors will take part; compositions of every land, of every era of music will be heard. The program will be too vast, naturally, for one structure to house it. Therefore, we plan to use several, including the Marine Amphitheatre of the New York State Building. But the festival will be centered, very properly, in the Fair's Music Building."

Unusual features of the auditorium will be a complete absence of side walls, the roof sweeping from foundation to foundation in an unbroken arc, and also lack of plane surfaces. Even the semi-circular facade is to curve backward in conformity to the egg-shaped interior.

### Details of Construction

The auditorium will be 171 feet long by 116 feet wide, laid out like a section of a stadium, without a balcony but with tiers of seats rising behind the entrances. Beneath these tiers will be a large foyer-lounge and smoking and powdering rooms, while a projection room is to be sunk in the rear wall above them. The orchestra pit will accommodate 100 musicians. Backstage are to be ballet and musicians' rehearsal rooms and about forty dressing rooms.

The proscenium arch is to be thirty feet high and sixty feet wide, the depth of the stage being sixty feet. The

(Continued on page 4)



## CLEVELAND RETAINS RODZINSKI AT HELM

**Will Again Conduct Symphony with Ringwall as His Associate Conductor**

CLEVELAND, April 20.—The Cleveland Orchestra has announced plans for its twenty-first season. Dr. Artur Rodzinski will again conduct with Rudolph Ringwall as associate conductor and again in charge of the Children's Concerts, an undertaking which has grown remarkably under his able guidance.

The 1938-1939 season will consist of twenty pairs of concerts to be given on Thursday and Saturday evenings at Severance Hall. Two guest conductors, Georges Enesco and Albert Stoessel, are to join Mr. Ringwall in carrying on the concerts while Dr. Rodzinski is in New York with the NBC orchestra.

The list of soloists to date includes five pianists, Artur Schnabel, Artur Schnabel, Ruth Slenczynski, Jan Smeterlin, and Boris Goldovsky. Six violinists, Georges Enesco, Joseph Szigeti, Adolf Busch, Nathan Milstein, Erica Morini, and Josef Fuchs, and the cellist, Raya Garbousova, complete the list.

### Ringwall Conducts French Program

The nineteenth pair of concerts of the Cleveland Orchestra on April 14 and 16 was under Mr. Ringwall, who offered an all-French program including Berlioz's Overture to 'Benvenuto Cellini', Chausson's Symphony in B Flat, Op. 20; excerpts from 'Le Carnaval de Parnasse' by de Mondonville and Florent Schmitt's Suite 'Le Tragédie de Salomé'.

The program was a departure from the usual fare. It was intended to give a fairly representative picture of French music, minus the usual triumvirate. Berlioz, the father of modern orchestration; the depth of Chausson, the salon-music of the seventeenth-century de Mondonville, and the neglected genius of Florent Schmitt, offered a satisfying cross-section of French orchestral music. Mr. Ringwall gave a remarkable reading of the Schmitt music.

STEWART MATTER

## SILVERMINE GUILD ANNOUNCES FESTIVAL

**N. Y. Philharmonic-Symphony to Give Several Concerts—Other Events Listed**

NORWALK, CONN., April 20.—Three starlight concerts by the entire New York Philharmonic-Symphony will be among the main attractions of this year's Silvermine Symphonic Festival in Norwalk from Aug. 18 through Aug. 21. Well-known conductors will be engaged, and choral organizations and noted soloists are promised to take part in the concerts. A special afternoon children's concert will be given. Chamber music groups, church music recitalists and lecturers on music and art will contribute to festival programs. Other related arts will be represented by exhibitions of paintings, etchings, water colors and sculpture.

A competition is to be held for young American composers of New England for a cash prize for an overture based on a romantic episode of New England history. The Silvermine Guild Music Festival Association, Inc., which is or-



Artur Rodzinski, Who Continues as Conductor of the Cleveland Orchestra

ganized as a non-profit corporation, is arranging subscriptions for the twelve festival events and hopes to make its subscribers members of the association. Landscaping and parking arrangements are now under way.

## World's Fair Music Building and Preview Planned

(Continued from page 3)

wings on each side of the stage are to be thirty feet in width. By reason of the absence of visible supports in the auditorium, the sight lines will be perfect for every seat-holder. The acoustics, also, should be perfect, because of the shape of the auditorium.

The Music Building is to be of fireproof construction. Its stucco exterior will be painted an off-white. Its only embellishments are to be sculpture-murals and decorative lettering on front and rear facades. Inside, the decor will be extremely simple.

At the meeting of the advisory committee, progress in completion of arrangements for the musical festival to be held on the Fair site on May 1, next, following the Motorcade and Preview of the Exposition the day before, was reported by Olin Downes, the Fair's Director of Music.

## SAN CARLO TO HAVE SEASON IN NEW YORK

**Will Play at Centre Theatre in Rockefeller Center—Twenty-two Works to Be Given**

Fortune Gallo will give a season of popular-priced grand opera with his San Carlo Opera Company in the Centre Theatre in Rockefeller Centre commencing May 5 and continuing through May 15. The engagement, which will be the first grand opera given in Radio City, is under the sponsorship of the Municipal Art Commission. The works to be presented will be selected from those most popular in the company's repertoire of twenty-two operas and there will be an organization of 175 including a large orchestra, chorus and ballet. Thirteen works will be heard under the musical direction of Carlo Peroni and with Lungi Raybaut as stage director.

Among the singers who will appear during the Centre Theatre season are Bianca Saroya, Lucille Meusel, Hizi Koyke, Norina Greco, Leola Turner and Alice Homer, sopranos; Maru Castagna, Stella de Mette, Charlotte

Bruno and Mildred Ippolito, mezzo sopranos; Dimitri Onofrei, Aroldo Lindi, Enrico Mancinelli and Francesco Curci, tenors; Mostyn Thomas, Mario Valle and Stefano Kozakevich, baritones, and Harold Kravitt, Natalie Cervi and Fausto Bozza, basses.

The ballet will have Lydia Arlova as premiere danseuse and Lucien Prioux as premier danseur.

### First Time Since 1934

This will be the first appearance of the San Carlo opera in New York since 1934, when it was heard in the Earl Carroll Theatre, and it will also mark the twenty-fifth anniversary of the organization's first engagement in the city. It has been heard in previous years at the Century Theatre, the Manhattan Opera House and the Gallo Theatre.

Mr. Gallo says that the Centre Theatre, which has one of the best equipped stages in New York, is an ideal place for opera at popular prices as the auditorium is a large one and will put many seats at a low price at the disposal of the opera lovers.

The program as presented, is to open with fanfares of trumpets from the stage to be erected just back of the Field of Flags, whereon fly the ensigns of the foreign nations and States of the Union participating in the Fair, with replies from trumpeters stationed on the almost completed Hall of Communications and Business Administration Building.

### Sibelius Processional to Be Heard

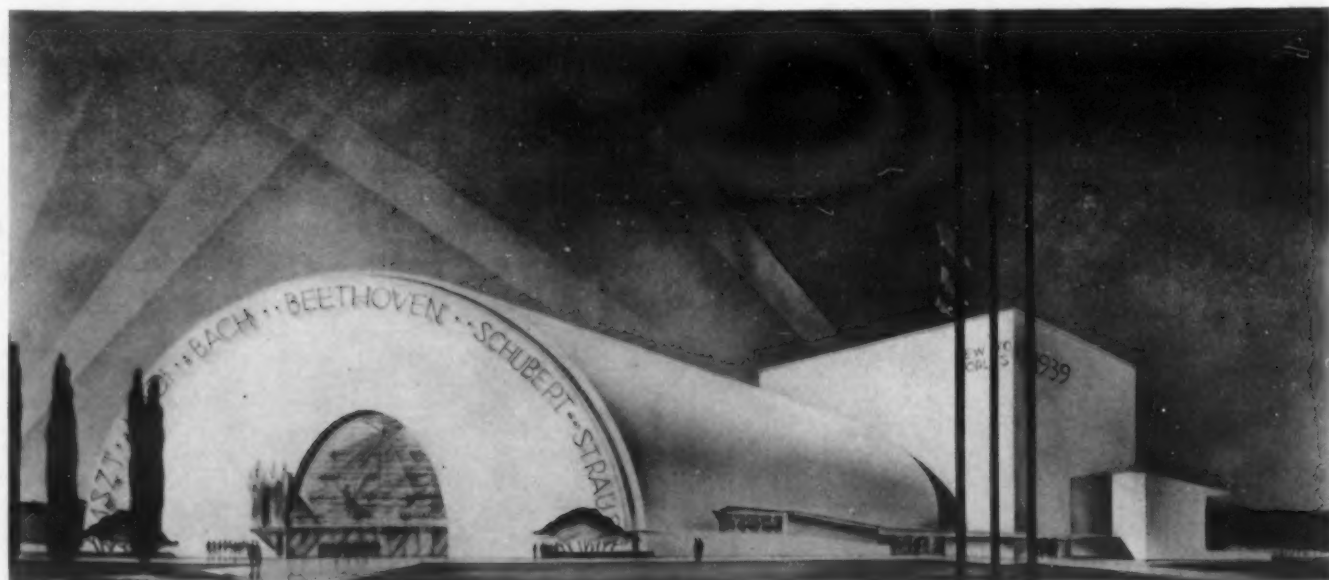
A pageant is to follow, and then, in turn, presentation of folk dances, and the singing of glee clubs. One of the works will be a processional by Jean Sibelius, to be heard for the first time. Rose Bampton will sing.

That evening at 8 o'clock in the Business Administration Building a concert will be given by the New York Philharmonic-Symphony and a chorus of 500 voices. The program will include Beethoven's Ninth Symphony, conducted by Dr. Walter Damrosch, and composi-

tions by Bach and Horatio Parker, conducted by Albert Stoessel and Hugh Ross.

There was also a discussion of a program of religious music planned for the Temple of Religion to be erected by voluntary popular subscription throughout the United States. This program, it was announced, contemplated presentation of church music from the thirteenth century to the present day.

Among those of the advisory committee attending the meeting and approving the plans for the music building were: Seth Bingham, Mrs. Melbert Cary, Jr., Dr. Walter Damrosch, George Gartlan, Mrs. Daniel Guggenheim, Mrs. Charles S. Guggenheimer, Ernest Hutcheson, Herman Irion, A. Walter Kramer, Electus D. Litchfield, Julian Olney, Lee Pattison, Mrs. Arthur M. Reis, Hugh Ross, Alexander Smallens, Dr. Carleton Sprague Smith, Marshall Field and Oscar Thompson.



An Artist's Sketch of the \$350,000 Music Building, Seating 2,500, Which Will Be Erected by the New York World's Fair in 1939. The Auditorium is Egg-Shaped, Without Balconies or Interior Columns, Thus Affording Perfect Sight Lines and Acoustics. A Dominant Feature Is the Box-Like Stage House, Rising to a Height of Eighty Feet. The Music Building, Designed by Reinhard and Hofmeister, Is of Modern Functional Design, Fireproof in Construction, Air-Conditioned and Equipped with the Latest Stage Mechanisms and Appliances



# Is There Reaction In Contemporary Music?

By ERNEST KRENEK

WHEN I was preaching "atonality" and even twelve-tone technique during my first trip through the United States, I encountered not only a most satisfying interest on the part of my audiences but also, sometimes, a slight astonishment. I think this astonishment actually enhanced the interest. The astonishment did not concern primarily the extravagance of my statements, but it was owing to the fact that "atonality" is often considered as passé, as an invention of the World War, maybe a good or a bad thing, but anyway an old-fashioned one.

Of course, it seems to be the destiny of each progressive or revolutionary movement to petrify, if it does not embrace the imperative influence of the advancing time, and therefore one had no reason to complain of the musical modernism of the nineteen twenties, even though it were really in decline. But, on the other hand, the conception of spiritual progress is not one of sheer quantity, if we do not interpret it in a roughly mechanical way. If "progress" means something serious, it must involve the idea of an approach to the region of absolute truth. In this instance progress can be reached in art, philosophy or elsewhere at any time, and its aspect remains progressive, unalterable by the flux of history.

The question of the "absolute truth" seems to be a little too ticklish to be discussed here explicitly. What I want to say is that a certain skeptical tendency of the day has made the conception of progress suspect, and for good reasons, because the idea of unavoidable progress was the source of a very cheap optimism in the pre-war period. But skepticism leads finally to the same evils, to the proof that nothing has anything but a relative value; and this must create a state of very comfortable but sterile aloofness and indifference.

Therefore, not everybody who promotes certain ideas of an earlier time is necessarily a reactionary, and only those who are so stubborn as to measure progress only by mechanical means, by sheer quantity, would denounce as reactionary an artistic tendency rooting in the acquisitions of the first decades of our century.

## Atonality and Normality

As I would like to support the opinion that atonality is closer to the region of "absolute truth" in music than some other contemporary ideas, I must conclude that there is reaction in modern music. The tendency to leave the ways of atonality has been manifest for about ten years. This writer remembers very well when he himself felt the pull to a certain "normalization" of musical language, after his first experiments in atonal style. The value of this return to tonal means of expression consisted for me, personally, in a kind of recovery of skipped steps in my former studies.

Ernest Krenek, author of this thoughtful and illuminating article, was born in Vienna in 1900.

Though best known in America for his opera, 'Jonny Spielt Auf' he has composed music in virtually every form.

THE EDITOR

Ernest Krenek, Composer of 'Jonny Spielt Auf', Considers the Trends of Composition Today—The Swing to "Normalization"—Folklore and Antiquarian Movements—The Progressive Quality of Atonality and Its Relation to the Flux of Time

but later I realized that it could only serve to resume more consciously and with greater responsibility the very tendencies of my beginnings. However, I was doubtlessly influenced by the powerful general trend to normalization and stabilization which began to rule in the post-war epoch—just at the time when economic recovery seemed to introduce a new era of unflinching prosperity. The fallacy of this wishful thinking will probably be realized, and will cause serious disappointment, especially to those artists who work towards a definite restoration of normality in the arts.

It is unnecessary to ascribe only cheap, material motives to this endeavor, such as the idea that "normal" music is more easily marketed than the progressive kind. This is, of course, true, but it is only a consequence of the more general state of mind, filled with growing disappointment over the development of real life. People think that art has more than ever the duty to relate itself to daily life. The disappointed average man is ready to accept any kind of strong order which relieves him of the responsibility of independent thinking. Of course he does not wish to accept an art which menaces by its sheer structure his fictitious conceptions of order and which appeals for a higher level of morality. Artists who try to satisfy the claim of normality and quiet are not always to blame for their servility, but certainly for their meaninglessness.

## Trend Toward Folk Material

The need of the average person to be comforted in his despair is in many cases caused by an "over-compensation" of national self-consciousness. When spiritual forces seemed to lead to the abyss, it must be wise to confide in the very forces of nature. The strengthening of nationalism is clearly paralleled by a tremendously increased practice of folklore music in almost all countries, especially in the East. By using folk tunes one can with impunity avoid decisions which are demanded by the historical situation of music. Except in the case of Bartok and perhaps a few similar ones, when composers try to use an innermost affinity between certain national tunes and the new artistic idiom, the folk tune writers merely transport some rural raw materials, slightly reconditioned, for the use of not very exacting city dwellers. This, of course, is an unmistakable indication of musical reaction.

In countries where old national materials were less available, composers tried to satisfy the need of order and comfort by reviving antique musical styles. Harking back to a glorious past strengthens self-confidence, and at the

same time such pseudo-archaic musical products have the advantage of being easier to perform. Certainly a misunderstanding of Stravinsky's recent development considerably supported these tendencies. This very sophisticated hide-and-seek game with the help of various masks is certainly most attractive, but it can hardly be used as a prescription to cure the presumed ailments of contemporary music. Only a few composers following this path could avoid getting into a suspiciously low region of common entertainment.

Considered from a purely artistic point of view, the idea that music has a concrete social task must likewise appear as reactionary. I would not cast doubt on the sincerity of certain composers who feel the need to utter their political convictions by musical means. But if they claim that music which is to have a genuine and good effect on society must be "painless" and easy for the large masses, they condemn their own productions to weakness and insignificance in a higher sense. The value of such a *sacrificium intellectus* is more than doubtful. Not many cases of the success of such music have yet been recorded; and certainly we may say that it lacks the very essence of modern music. So-called "revolutionary" music manifests its character only by the texts with which it is connected; without them it is reactionary, often even more than most other music.

## Progressive Quality of Atonality

The only contemporary music which is not reactionary is the atonal music against which the reaction is directed. Of course, the superficial aspect is just the opposite, because the new reactionaries hope to be recognized as the torch-bearers of progress. They declare most categorically that they have "written off" atonality as an old-fashioned style. But I maintain that atonality has that progressive quality which cannot be altered by the mere flux of time, namely the quality of being nearer to the "absolute truth" than any other kind of contemporary music.

Of course, this truth, being a musical one, cannot be described or defined in words. But first, it can be recognized by the degree of effort which is needed in approaching it. The path of least resistance would never lead to important results; the path of greatest



ERNEST  
KRENEK

resistance may at least be promising. Atonality proves its closer touch with the truth by its logical, consistent development from the historical situation of music in the latest epoch of Romanticism. All other tendencies try to forget somehow what has happened in music; they try to avoid the necessities imposed by history.

If one acknowledges that atonality must be on the right track, leading to the musical truth, one has already acknowledged that atonality would also be of greater extra-musical importance, because the intelligible truth in music or in any art is nothing but the reflected image of the unknown, or only partially known, eternal truth. Therefore we must avow that most contemporary music is reactionary indeed; only it is not yet clear how the terms of progress and reaction should be apportioned. But I shall not argue about this question; if the servants of the ephemeral insist on calling atonality reactionary, we shall be very glad to bear the title of reactionaries as a distinction.

## Steinberg Engaged to Assist Toscanini by NBC

The National Broadcasting Company has engaged Hans W. Steinberg, a conductor of the Palestine Symphony, to aid Arturo Toscanini next season in preparing rehearsals. Steinberg, a native of Cologne, began his conductorial career as assistant to Otto Klemperer at the Cologne Opera. From there he went to the German Theatre in Prague, where he became a first conductor. He conducted from 1929 to 1933 at the Frankfurt Opera and in 1936 was called to Palestine.

## Saint-Saëns Honored at Paris Opéra

PARIS, April 15.—With the accompaniment of official pomp, the memory of Camille Saint-Saëns was honored last month when a monument to him was unveiled in the foyer of the Grand Opéra. The band of the Republican Guard under the leadership of Pierre Dupont played pieces by the composer during the ceremonies and later a performance of 'Samson et Dalila'.

The photograph of Gladys Swarthout, reproduced on the cover, is by Alfredo Valente

# THE SUPREME BORIS

*And Some of Chaliapin's Other Famous Portraits  
In the Lyric Theatre*

The Czar  
in 'Boris Godunoff'



Left, Below, as Don Quixote. Above, with Giuseppe De Luca as Sancho Panza, in Massenet's Opera



As the Spirit That Denies,  
in Boito's 'Mefistofele'



The Miller in 'Russalka'



King Philip in 'Don Carlos'

Don Basilio in 'The  
Barber of Seville'





# Chaliapin, Prince of Singing Actors, Dies at 65

## *His Career a Dramatic Story of Rise From Poverty to Place of World Acclaim*

**F**EODOR CHALIAPIN, eminent opera and concert bass, one of the great singing actors of his time, died of anæmia in Paris on April 12. He was in his sixty-sixth year. He had been in poor health for some time and a concert tour of America, projected for the present season, had been cancelled on that account. It was only within a few days, however, that his condition had been considered serious. He was conscious almost until the moment of his death. His wife and five of his children were at his bedside.

A giant in stature, with an imposing presence, singularly impressive gestures, a light step and a pantherlike grace, Chaliapin was a dominating personality on every stage where he appeared. His remarkable voice and his great gifts as an actor found congenial employment in roles of widely differing and contrasting character, but it seems certain that he will be remembered first of all for his towering Boris Godunoff, universally regarded as a characterization almost unmatched in the contemporary theatre, whether that of opera or that of the spoken drama. To find its equal, one of the 'Old Guard' of New York critics declared, it was necessary to go back to the elder Salvini.

### Of Humble Peasant Stock

The career of Chaliapin was of itself a dramatic story of the rise of an adventurous village lad from a patrimony of poverty to a place of dominance and wide acclaim in the art capitals of the world.

Born in Kazan on Feb. 13, 1873, Chaliapin came of the humblest Russian peasant-folk. The room in which he first saw the light of day was a squalid one looking out upon a stable yard. His father, a clerk in the local courthouse, spend most of his small salary for drink and the family often had hardly enough to eat. The mother scrubbed floors and took in washing to eke out what was left of the money her husband earned.

His first contact with anything concerning acting or singing was when, as a small child, he witnessed a performance at a street fair of Yakov Mamanoff, a celebrated clown. At about the same time he was encouraged to sing by the local blacksmith, who had a good voice. At the Church of St. Varlaam, he became interested in watching the choirboys and screwed up his courage to ask the choirmaster to take him into the choir. Finding that he had an accurate ear, the choirmaster engaged him at a salary of a rouble and a half (about \$1.20) a month. His education was pursued at several schools but he does not seem to have been an apt student and was soon taken away and apprenticed to a shoemaker. Maxim Gorky, who was a neighbor, and a boy about his own age, is said to have taught him to read.

### First Visit to Theatre

His first visit to the theatre was to see a traveling company at a matinee performance of a drama called 'A Russian Wedding'. So thrilled was he by it that he managed to go again the same night to see 'Medea'. From then on he was obsessed by the theatre and managed to get employed as a super at an operatic performance, appearing in 'L'Africaine' for a fee of a few cents. He finished his schooling at the age of thirteen and was apprenticed to a pawnbroker, but spent what spare money he could accumulate on going

to light opera given in one of the outdoor cafes. He later worked as a carpenter and a bookbinder and as a court clerk.

At the age of seventeen he became a member of the chorus of an itinerant light opera company at a salary of \$16 a month, making his first appearance in the town of Ufa in a work entitled 'The Singer from Palermo'. Shortly

phes in 'Faust', and carrying all the bass roles. He appeared in 'A Life for the Tsar', 'Russalka', as Ramfis in 'Aida', Tonio in the first local production of 'Pagliacci', and Gremin in 'Eugene Oniegin'. This led to an engagement at the Marienskoi Theatre in St. Petersburg and, two years later, after a season in Nizhni Novgorod, a better one in Moscow at the private



Elsin

Feodor Chaliapin, a Recent Portrait

Left: An Informal Pose

Right: At La Scala in 1901



after, a member of the company who was rehearsing the role of Stolnik in Moniuszko's 'Halka' was found unsatisfactory, and the manager entrusted the role to Chaliapin at forty-eight hours' notice. In spite of the crudity of his acting, he achieved a triumph by his singing. He was then given the role of Ferrando in 'Il Trovatore'.

There followed several years of traveling companies in which he appeared in important roles such as Mephistopheles and Valentine in 'Faust', and the Cardinal in 'The Jewess'.

Finding himself in Tiflis, he tried in various ways to earn a living until he was heard by the voice teacher Usatoff, who took him into his studio. These were the only lessons in voice production that he had during his entire career. He was soon engaged for the local opera, making his debut as Mephisto-

theatre of the rich amateur Mamontoff, of which Rachmaninoff was the director. It was there in 1898 that he made the first of his great characterizations, Ivan the Terrible, in Rimsky-Korsakoff's 'The Maid of Pskoff', and appeared also in his greatest role, with which his name will always be associated, that of Boris Godunoff in Mussorgsky's opera of that name. An engagement at the Bolshoi Theatre in Moscow followed.

By this time his fame had spread beyond the borders of Russia and in 1901 Gatti-Casazza, then director of La Scala, invited him to Milan to sing there the role of Mefistofele in a revival of Boito's opera. Toscanini was the conductor and Caruso the tenor. Chaliapin insisted upon his own costume and stage business, at which both Gatti and Toscanini looked askance, but they proved so effective at the dress re-

hearsal that he was permitted to have his way and scored a triumph. He then appeared ten times in the opera.

Engagements at Monte Carlo and in Russia filled the next few years and in 1907. Heinrich Conried brought him to the Metropolitan to sing in 'Mefistofele'; 'Faust'; Leporello in 'Don Giovanni' and Basilio in 'The Barber of Seville'. His American debut was made in the Boito work on Nov. 20, 1907, with Ricardo Martin as Faust, and Geraldine Farrar as Margarita.

This engagement might be regarded as a failure, except for a few far-seeing opera lovers. Chaliapin suffered from colds practically all the time he was here. His so-called 'disrobing act' in the Broken Scene and certain highly naturalistic business that he introduced into both the Mozart and Rossini operas failed to find favor with a public that still look its opera conventionally. It was reserved for fourteen years later for Chaliapin really to be appreciated as the supreme artist he was, by American opera-goers.

### 'Boris' Creates Paris Furore

In 1910, Serge Diaghileff's ballet was creating a furore in Paris and the great producer decided to put on 'Boris Godunoff' at the Opera with Chaliapin in the name-part. Special scenery afterwards used at the Metropolitan, was designed and painted. Such was his success that even the great French actors, Réjane, Mounet-Sully, Lucien Guitry and Sarah Bernhardt closed their theatres in order to see and hear him in the part. He was later invited to create the role in the Milan premiere of the opera at La Scala, with equal success.

Engagements followed in Buenos Aires and London, his successes in the British capital paving the way for those of his reappearance in New York. At the outbreak of the war he was in Russia and after the Revolution of 1917 there were persistent rumors of his death. As a matter of fact, he was at the head of the Marienskoi Theatre, where he had sung many years before, and had refused to take any part whatever in politics.

When he left Russia in 1921, it was with the understanding that he would return at the end of three years, but he never did go back. He was accused by the Soviet government of aiding the White Russians in Paris, which greatly annoyed him as he still maintained that he was an artist and had no interest in politics. He said that what money he had given was to feed starving children and had no bearing whatever on any political affiliations. His property in Russia, however, was confiscated and he was deprived of the title of 'People's Singer'.

Chaliapin's reappearance at the Metropolitan was in the role of Boris on Dec. 9, 1921, with Jeanne Gordon as Marina, and Orville Harrold as the false Dmitri. The following season he sang in 'Mefistofele' with Alda and Gigli, and in Verdi's 'Don Carlos' which had been brought into the repertoire the previous season; sang as Mephistopheles in 'Faust', and in both Boito's and Mussorgsky's operas.

On April 3, 1926, Massenet's 'Don Quichotte' was given for the first time by the Metropolitan company, especially for him. The work had been sung there a decade before by the Philadelphia-Chicago Company with Vanni-Marcoux in the name-part. In spite of Chaliapin's superb characterization, the in-

(Continued on page 31)



# Post Season Performances Heard at Opera

THE Metropolitan Opera Company, after a period of activity on the road extending to almost four weeks, returned to its home quarters for three post-season performances, two of 'Parsifal' and one of 'Tristan und Isolde'.

The participants in the two 'Parsifals' which took place on the evening of April 13 and on Good Friday afternoon, April 15, were practically identical with the exception of conductors. Erich Leinsdorf led his first performance anywhere of the "sacred music-drama" at the evening performance, and assumed the baton for the second act on April 15, when Mr. Bodanzky, tired from the effects of a fatiguing Wagnerian season in which he has been especially active, conducted the first and third.

The post-season performance of 'Tristan und Isolde', which was the ninth of the Metropolitan Opera year, was headed by the Opera's twin stars Lauritz Melchior and Kirsten Flagstad, completing the season on April 16, as it had begun it, five months ago. The remainder of the cast was equally familiar, Emanuel List as King Marke, Julius Huehn as Kurvenal, Karin Branzell as Brangäne, Arnold Gabor as Melot and Karl Laufkoetter as a Shepherd and the sailor's voice. Mr. Bodanzky conducted.

## Leinsdorf Conducts 'Parsifal'

Erich Leinsdorf, the opera's new acquisition this season, replaced Artur Bodanzky, who was ill, and conducted 'Parsifal' for the first time anywhere at the benefit



Kirsten Flagstad as Kundry

formance for the Music School of the Henry Street Settlement at the Metropolitan on the evening of April 13.

Mr. Leinsdorf had previously revealed noteworthy musicianship in 'Walküre' and 'Elektra', but 'Parsifal' is an entirely different matter, and it is all the more to the twenty-six-year-old conductor's credit that he achieved an interpretation, not only instinct with musicianship, but one that was both profoundly and nobly shaped as well. At the close of the second act he was called

before the curtain with the principals, receiving his share of the ovations, and upon entering the orchestra pit at the beginning of the third, took tribute alone and with the orchestra, members of which applauded him—a rare observance.

Of the superb performances given by the artists upon the stage it is almost redundant to speak; the pure artistry with which Mr. Melchior shaped his measures, the



Erich Leinsdorf

Wide World

piercing beauty of the 'Good Friday' scene, Mme. Flagstad's unforgettable 'Ich sah das Kind' and her singing of the terrible

words, 'Ich sah—Ihn—Ihn—und—lachte'; Emanuel List's venerable and moving Gurnemanz, the searing poignance of Schorr's Amfortas—all were devotional contributions to the great music drama.

Other members of the cast were Arnold Gabor as Klingsor; Norman Cordon, who sang the music of Titirel richly; Doris Doe, A Voice; George Cehanovsky and Louis D'Angelo, Knights of the Grail; Natalie Bodanya, Helen Olheim, Karl Laufkoetter and Giordano Paltrinieri.

The house was completely sold out and received the work in proper quiet with the exception of the second act where recent tradition has justified applause.

## THE METROPOLITAN VISITS CLEVELAND

### Eight Operas and Ballet Given During One Week Stay Draw Immense Audiences

CLEVELAND, April 20.—The Metropolitan Opera returned to Cleveland where audiences of from 8,000 to 9,000 from this city and neighboring districts, some 300 miles away, turned out in the face of inclement weather to enjoy the superb offerings of the week.

Two weeks before the opening the entire guarantee was completely met, and for the Saturday performances not a seat was to be had. In all, eight per-

## Sings Octavian



Mitchell

Grete Stueckgold as Octavian in the Recent Boston Performance by the Metropolitan of 'Der Rosenkavalier'

### Robin Hood Dell Season To Open in June

PHILADELPHIA, April 20.—The 1938 eight-weeks series of summer concerts in Robin Hood Dell, Philadelphia's outdoor auditorium in Fairmount Park, will begin on June 23. The men of the Philadelphia Orchestra will play for operas, ballets, and other attractions in addition to regular symphonic programs. Conductors already announced include Willem van Hoogstraten, Alfred Wallenstein, and Alexander Smallens. The Saturday concerts as well as other events will be broadcast by WOR and the Mutual broadcasting chain over a coast-to-coast network. W. E. S.

## BALANCHINE QUILTS METROPOLITAN OPERA

### Contract with Ballet Master Not Renewed—House to Build Organization

The American Ballet, George Balanchine, ballet master, which has provided incidental dances as well as complete ballet presentations with the Metropolitan Opera since 1934, has ceased its connection with the opera house. This announcement was made in a letter from General Manager Edward Johnson to Mr. Balanchine, dated March 19, and made public on April 13, after the return of the company from its three-weeks' tour. Mr. Johnson's letter was as follows:

Dear Mr. Balanchine:

Confirming our talk of today, I regret to tell you that it has been decided that the contract of the American Ballet at the Metropolitan Opera will not be renewed for the season 1938-39.

Yours very sincerely,

Edward Johnson

Mr. Balanchine had been choreographer of important works for the Diaghileff Russian Ballet and later at Monte Carlo. He was a member of the last new class before the revolution at the Imperial Ballet in St. Petersburg. He came to America in 1933.

Mr. Balanchine is quoted as saying, in regard to the step taken by the opera house:

"I try to adapt myself to the Metropolitan, but no use. The tradition of the ballet at the Metropolitan is bad ballet. I cannot do bad ballet. That is why I cannot stay."

"I found that the Metropolitan and the people who go there did not need me. These people have been buying tickets to the Metropolitan for years and they have never seen the first act of any opera. If the Metropolitan wants new operas, let it take all the first acts and put them together by threes.

"Three years ago, when I came, I was

young, and I thought the people would change. But no. They do not want to change. They want the same things, the same dances, the same costumes that they saw years ago.

### Studied Egyptian Dances

"For my first 'Aida' at the Metropolitan I went to the library and museum to study real Egyptian dances. You know the Egyptian dances were not the half-profile imitations of figures on frescoes or vases. They were mostly acrobatic. I tried to make them like the original, and they started to object. My dances the critics and dowagers did not like. They were too good. So I think. What shall I do? I will try something worse, maybe they will like it.

"Once I put 'choreography by Petipa' on the program and everybody liked it. If I say 'by Balanchine', no one would like the dance.

"Mr. Johnson received letters of complaint against my work. People say it is not arranged well with music, but I know music well, and they do not.

"So I say, I won't spend my youth at the Metropolitan. They don't want my work. I can't help them. Perhaps many people want the job. They may be happy, I wasn't. I would never advise a talented person to go to the Metropolitan."

No announcement has been made concerning the future plans of the opera management in the matter of the ballet beyond the fact that it will build up its own organization. It is rumored, however, that an eminent Italian ballet master has been retained to train and direct this feature of the operatic performances.

### Chicago City Opera Engages Ballet

CHICAGO, April 20.—The Philadelphia Ballet headed by Catherine Littlefield has been engaged by the Chicago City Opera Company for next season. Two former members of the company will also be heard, Eva Turner, English soprano, and Alexander Kipnis, bass.



Wide World

Amri Galli-Campi and Jan Kiepura in the Cleveland Performance of 'Rigoletto'

formances were given in six days.

The repertoire included 'Traviata', 'Tristan', 'Cavalleria Rusticana' and the ballet 'The Bat', 'Rigoletto', 'Tannhäuser', 'The Bartered Bride', 'La Bohème' and 'Aida'. The conductors were Bodanzky, Papi, Pelletier, Panizza, and Leinsdorf, who made his first appearance in Cleveland with great success. Rousing receptions were given many of the artists who made their first appearances in Cleveland, notably Jan Kiepura.

Galli-Campi made her first appearance with the Metropolitan anywhere in 'Rigoletto' and her success was overwhelming. She seems an artist of the first rank. Giannini as Santuzza completely won opera lovers with her immaculate delivery. The Cleveland baritone, Donald Dickson, as 'Silvio' in 'Pagliacci', sang with complete assurance and keen perception. Two other former residents of Cleveland, Helen Jepson and Thelma Votipka, were also warmly welcomed.

STEWART MATTER





## Dear Musical America:

And now Chaliapin the Great is gone. Like so many others, I owe him many supreme moments in the theatre. It is, of course, of his overpowering Boris that almost every one thinks first. But I find that another memory is uppermost with me—not the Chaliapin of Boris, a great role in a great music drama, but the Chaliapin of Massenet's 'Don Quixote'—an inferior opera with the role depending far more than Boris on what the interpreter might bring to it.

The Dulcinea of the opera, as you may recall, is not the country wench of the original tale, but a courtesan of frills and laces. For her, his ideal lady, the purling knight confronts and over-awes a gang of bandits and brings back a stolen necklace. Proudly he asks her to marry him. She laughs in his face—she, being what she is, *marry* him!—then the pity of it silences the ribaldry of those about her.

The discovery that his ideal woman, his Dulcinea, is merely the favorite and plaything of men of the court, a light-o-love, a woman for men's lusts, is a mortal blow to Don Quixote. The crumpling of his lordly figure, as Chaliapin depicted the Don's collapse, was something so charged with pathos, so freighted with human appeal, so free of the staginess of "operatic" acting, that it "got" me as few other such tragic moments in opera ever have done. I can close my eyes and see stocky little De Luca as Sancho Panza leading the broken knight from the court, a hollow shell of the proud figure he had been only a moment before. I doubt if you and I shall live to see the like again.

\* \* \*

Eight months after—but still worth the telling—I have just heard how a certain conductor of a noted jazz orchestra, both of which shall be nameless, had a hot one put over on him last summer. The organization was playing at a fashionable resort and the conductor had dropped quite a pot of money on the races. The same evening, instead of conducting, he relinquished the baton to his first violin, and himself lolled in the hotel bar, consoling himself after the manner of men at Ephesus.

The first violin led the orchestra through such a peppy performance that a patron of the hotel passed him a hundred-dollar bill to divide among the boys. The F-V went out to the hotel office to change the bill into singles in order to divide, and Mr— (Dear me!

I almost let the name slip!) said he thought it was real mean he wasn't in on it, too, seeing that he'd lost a couple grand on the track that day. The F-V accordingly went back and put it up to the boys. 'Oh! . . . (My Official Residence) they said, 'Give it all to him, if he feels that way!' The conductor, strange to say, pocketed the \$100, but the next night when he went to conduct, instead of finding a baton on his desk there was . . . what do you suppose? A chisel, with a pink bow tied around it!

And the cream of the jest is, that it is said to have been put there not by one of the orchestra, but by the hotel proprietor!

\* \* \*

To applaud or not to applaud! That question which sometimes vexes those who feel that applause is inappropriate after some music, no matter how admirable the performance, doesn't bother the music critics, who long ago decided that it was best for them to reserve their approval for the public prints, and who consequently are almost never to be observed putting palm to palm.

But I have often wondered what those who sit near them think of their seeming indifference, since not every one can be expected to know a critic by the shape of his ears or his manner of beetling his brows. In his review of the Metropolitan's post-season performance of 'Tristan', Lawrence Gilman of the *Herald Tribune* narrates an amusing incident. As he was departing, after having lingered to observe the curtain recalls—a most unusual thing for him, my imps assure me—he was angrily addressed by a stranger in the aisle.

'Why didn't you applaud?' he demanded. 'Don't you like 'Tristan'?''

'Yes, I like 'Tristan', but I don't feel like applauding after Flagstad's 'Liebestod'.'

'Well, then, you'd better stay at home, or stick to 'Aida'.'

To which there seemed no adequate retort, appends Gilman.

\* \* \*

Speaking of 'adequate retorts' one of MUSICAL AMERICA's reviewers, I understand, is to be credited with the following nice little commentary on some of the 'listening' that goes on in our concert halls.

According to his story, a very considerable part of the Bronx was present for a recital by a young woman who apparently did not need to play the piano to acquire friends. Next to the reviewer the usher seated a man and a woman who were arguing when they came down the aisle and who continued the argument all through the recitalist's first group. They fell silent when she left the platform, but the moment she returned for group No. 2 they began the dispute all over again.

As the quarrel apparently had nothing to do with either the pianist or what she was playing, the reviewer ventured to remonstrate against talking while the music was in progress.

'But we have something very important to discuss,' said the man, a burly individual.

'No doubt, agreed the reviewer, "but the concert hall is hardly the place for it."

Where-at the virile son of the Bronx, apparently with the complete approval of the fair one beside him, asserted his manhood by saying: "If you will come outside I'll knock your block off."

Craven that he was, the reviewer went on listening to the music and it was the lady who went outside at the

intermission and, like her escort, never came back. So the reviewer still has his block. But Chopin and Schumann! If you are to believe this scribe, the more they were hammered, the louder the applause. On the advice of my bodyguard, I mention no names.

\* \* \*

The bad manners of audiences have occupied Gilman, I note, in two of his

*Tribune* are right. The applauders are wrong. The beginnings and endings of music are as important as the middle or anything in between. But a lot of convincing and converting will have to be done before people who go to the "theatre"—and that's what a considerable number of opera patrons think they are doing—can be made to listen to music in the same way that a sym-

## SCHERZANDO SKETCHES

By George Hager

No. 43



"I'm parting company with tradition. My next composition will be 'Variations Without a Theme'."

Sunday columns, the last installment being given over to letters from opera goers who feel as he does about untimely applause and other disturbing behavior, with particular shots at those who listen only when the curtains are open, apparently considering preludes and postludes as of no importance whatever.

This interesting how-de-do started in Boston, it seems, where Artur Bodanzky cut short the orchestral music that follows the closing of the curtains on the first act of 'Walküre' and left the pit in disgust, because of the usual precipitous applause which obscured the playing. Gilman expresses wonder that Bodanzky has not similarly rebuked 'Walküre' audiences in New York, since the same thing happens here persistently and he does not hesitate to recommend the same medicine for New York audiences as was administered in Boston.

His correspondents back him up, pointing out other instances of tasteless applause, such as that which invariably drowns out the first phrases sung by Wotan at the beginning of the second act of 'Walküre', because the audience feels it necessary to applaud Brünnhilde (particularly if it is Flagstad who is discovered on the rock); or that which greets Flagstad at her entry in the second act of 'Tannhäuser' when, of course, she has to embark at once upon her singing of 'Dich teure Halle', the beginning of which, one of the correspondents writes, she never yet has been able to hear when Flagstad sings, because of this outburst of handclapping.

Of course Bodanzky is right, and Gilman is right, and the good ladies who have written letters to the *Herald*

phony audience listens to music by some of the same composers in the concert room. The opera patron's attitude is pretty generally that of the couple in the delectable story told by Tommie Beecham and repeated by Gilman in his article of April 10. A cultivated opera-goer of Covent Garden, so runs the tale, turned angrily on a couple behind him and hissed them for talking through the playing of the Prelude to 'Tristan'. They stopped talking; but he heard one whisper to the other, with a giggle: "The old fool thinks the opera has begun."

\* \* \*

What's to be done about it? I note that Gilman not only encourages public rebukes by conductors for those who haven't learned that the music is there to be listened to, whether the curtains are open or not, but in the particular case of 'Walküre' recommends that the curtains be kept open at the close of the first act until all the music has been played. This, he admits, would be contrary to Wagner's clear directions, but Wagner, he emphasizes, was a practical man of the theatre, and, to make sure of having his music heard, he would meet the situation "in the obvious way." As for me, I would get more enjoyment out of a whole series of annual rebukes—one for each 'Walküre'—but, first, something would have to be done about a proper amplification system, submits your

*Mephisto*



## Juilliard Gives Mozart's 'Seraglio'



A Scene from 'The Abduction from the Seraglio' as Produced at the Juilliard School of Music

ADDITIONING another to the lengthening array of creditable achievements that have gone into the records of the Juilliard Opera School, a series of four performances of Mozart's German Sing-spiel, 'The Abduction from the Seraglio', was given at the Juilliard auditorium, beginning on the evening of April 6. Albert Stoessel conducted, with Alfredo Valenti in charge of the stage. As customary in the Juilliard performances there were alternating casts. The Mozart work was presented in English, a new version having been especially prepared for the Juilliard production by Mr. Stoessel, who translated, the dialogue, and Robert Lawrence, who translated the lyrics.

The spoken parts were condensed, to the benefit of all concerned, the young

members of the student cast succeeding rather better with the music than with their lines. Much of the singing was praiseworthy, indicating that the students had been carefully prepared. The Juilliard orchestra was again a source of pleasure and the opera was attractively staged, the scenic production being the work of the Juilliard's class in stage craft.

The alternating casts include Germaine Rowe and Helen Marshall as Constanza, Dorothea Torbeson and Berenice Alarie as Blonda, Joseph Masilia and Lee Couch as Belmont, Donald Dame and Frederick Loadwick as Pedrillo, Gean Greenwell and Elwyn Carter as Osmin and C. Wistar Yearsley as the Pasha. Large audiences attended the series of four performances.

## ST. LOUIS ORCHESTRA PLAYS IN ATLANTA, GA.

Golschmann Conducts Sibelius's Second—Roth Quartet Ends Music Club's Season

ATLANTA, GA., April 20.—The St. Louis Symphony, Vladimir Golschmann, conductor, was enthusiastically received at its second annual concert on the All Star Concert Series, under Marvin McDonald, on March 31.

The list of works by Berlioz, Sibelius, Grieg, Mottl, Strauss and Borodin was extended by four encores. The Sibelius 'Symphony No. 2' was the highlight of the concert. Mr. Golschmann received five curtain calls.

The Atlanta Music Club closed its season of visiting artists with the Roth String Quartet on March 22. This ensemble made a profound impression on the audience which packed the Atlanta Woman's Club Auditorium.

The season of sixteen club presentations came to brilliant close with the Emory Glee Club, Dr. Malcolm H. Dewey, director, on March 29. The assisting artists were Irene Leftwich, pianist, and Minna Hecker, coloratura soprano, both of Atlanta.

The recently elected officers for 1938-1940 were installed. Mrs. Thad Morri-

son, retiring president, passed the gavel to Mrs. Harold N. Coledge, who will serve a two-year term.

H. K. S.

Goldman Band Concerts to Begin in June

The Goldman Band, conducted by Edwin Franko Goldman, will begin its twenty-first season of summer concerts on June 15. The series will be under the auspices of the Daniel and Florence Guggenheim Foundation, as the concerts have been for the last seven years. On Monday, Wednesday, Friday and Sunday evenings the band will play in Central Park, and on Tuesday, Thursday and Saturday evenings in Prospect Park, Brooklyn. The season will close on Aug. 15.

Josef Hofmann Sails for Britain and Poland

Josef Hofmann, eminent pianist and director of the Curtis Institute, sailed on April 14 for concerts in Great Britain and his native Poland. He will give the proceeds of his jubilee concerts in London and Warsaw for the aid of unemployed musicians. Mr. Hofmann will give two other concerts in London and will broadcast. In Poland he will meet his mother, who is eighty-eight years old. Late in May the pianist and his wife will return to America.

## MUSICIANS' UNION CENSURES DAMROSCH

Local 802 of American Federation Says He Injured It, In His Statements

At a meeting held on April 7, the executive board of Local 802, American Federation of Musicians, found Dr. Walter Damrosch guilty of conduct injurious to the American Federation, Local 802, and its members, voted to reprimand him and threatened severer punishment should he repeat the offense.

The charge against Dr. Damrosch was that at a meeting of the National Arts Conference, held on March 5, he had accused the union of causing unemployment among its members by the establishment of scales of wages that were too high, and that on March 13 at the MacDowell Club he asserted that some members of the union were incompetent in their profession.

The executive board drew up a written decision, reading in part as follows:

In defense of the second charge preferred against him, namely, that he had injured the interests of Local 802 and its members by accusing it of causing unemployment . . . he urged, not that what he stated was truth, but that he was merely expressing an opinion for which he could not be held accountable because of his right of free speech. Local 802 and its members do not yield to Dr. Damrosch in their regard for free speech and free expression of opinion. . . .

In making his accusation, however, Dr. Damrosch purported not to express an opinion, but to state a fact. His statement was utterly false and untrue. . . .

Whatever may be said of Dr. Damrosch's abilities as a musician, the indisputable fact is that he has not the slightest familiarity with economics or with economic truth. And in these circumstances he would be wise to exercise the right of free speech with the utmost restraint.

We are constrained, therefore, to find Dr. Damrosch guilty as charged; and the board hereby condemns his conduct and reprimands him therefor, admonishing him that a repetition of the offense will be more severely dealt with.

## DAMROSCH AGAIN ATTACKS ARTS BILL

Renews Objections at National Arts Conference Luncheon—Confronts Meredith

Walter Damrosch renewed his attack on the Coffee-Pepper Bill for the creation of a Bureau of Fine Arts at a luncheon of the National Art Conference at the Hotel Astor on April 10 at which he met Burgess Meredith, leader of the defense for the bill, on a public platform for the first time. Disclaiming any difference of ideals from those of Mr. Meredith, Dr. Damrosch said: "Art is something so sacred and should be so free that I would fight to the death to preserve that freedom and prevent it being made a vehicle for a huge relief bureau." He decried the proposal to allow an association to determine the choice of officials who would control the arts. "Relief of the indigent must go on, but there should be no compromise between art and relief," he declared.

Mr. Meredith characterized the measure as "an educational bill of the arts," and asserted that: "In essence it is the most progressive arts bill ever drawn up in any land. And I don't want to hear any one else attack this bill with-

out giving us something else to put in its place." The bill proposes to carry over only the competent members of the WPA Federal Art Project, he argued, without dealing directly with Dr. Damrosch's objections.

## BALLET COMPANIES MERGED INTO ONE

World-Art Troupe and DeBasil Ballet Russe to Open Here in Fall

After several weeks of negotiations, the World-Art Ballet, of which Leonide Massine is artistic director, and the De Basil Ballet Russe, headed by Col. W. de Basil, have been united into one company which will be known as the Ballet Russe de Monte Carlo, it was announced recently. The new company will make its debut at the Metropolitan Opera House on Oct. 12, next, and will offer thirty-five ballets in a twenty-five weeks' season in this country.

Chief choreographers will be Michel Fokine and Leonide Massine. New ballets by Massine to be offered include 'The Gay Mabelle', with music by Offenbach, a choreographic setting of Beethoven's Seventh Symphony, Hindemith's 'Life of St. Francis' and others. Several of Fokine's ballets will also be seen for the first time here. Plans are in progress for a ballet to be based upon the music of George Gershwin, in an arrangement by Ira Gershwin and Kay Swift.

## LOUISVILLE FESTIVAL

Fifteen Hundred School Children Participate in Annual Local Event

LOUISVILLE, April 20.—1500 Jefferson County school children displayed their musical training before a large and delighted audience at the Armory on April 12, in the annual school music festival, which always precedes the convention of the Kentucky Educational Association.

The program, under the general direction of Helen McBride, county music supervisor, was made up of choral, orchestral, solo and band selections, with groups from each county school participating. Frank Schooler, young violinist recently recognized in a national music competition, played two solos.

An interesting experiment was the presentation of a "changed voice" chorus of boys from the sixth, seventh and eighth grades.

H. P.

Carroll Glenn Wins Naumburg Violin Contest

Carroll Glenn, young South Carolina violinist, won a New York debut recital in the fourteenth annual competition sponsored by the Walter W. Naumburg Musical Foundation recently. Judges were Walter Spalding, Wallace Goodrich, Adolfo Betti, Bruce Simonds and Povla Frijsch. Miss Glenn has been a pupil of Edouard Dethier at the Juilliard Graduate School for seven years. She will be the only artist presented by the foundation at this time, although the judges found many of the twenty-three candidates promising.

## Herbert Graf Sails for Europe

Herbert Graf, stage director of the Metropolitan Opera, sailed recently for Europe to prepare the production at the Florence May Festival of 'The Tales of Hoffmann' scheduled for May 10. Later he will produce Mozart's 'Entführung' in Brussels for Bruno Walter.



# GLYNDEBOURNE PROVIDES UNIQUE EXPERIENCE IN OPERA

By VALERIE MERRIS

LONDON, April 15.

"THE Glyndebourne Opera, founded in 1934, has in the meantime become an established institution and an accepted factor in the musical world." This sentence from the official program gives the history of Glyndebourne in a nutshell. But there are people who want to know more about Glyndebourne and the man who built and founded an Opera House where "he enabled his musical director Fritz Busch, and his producer Carl Ebert to reach a standard of operatic performances such as had never been even dreamed of in this country", to quote one of the most discriminating critics.

After all, it does not often happen that a man feels the urge to give his country a second Salzburg festival season, and succeeds in maintaining it as something unique in England. No wonder that there were many rumors about Mr. Christie and that some people whom this opera season reminded of the whim of an eighteenth century 'gentilhomme', anxious to give his guests a treat of some sort, discovered that they missed the mark. There is nothing amateurish about Glyndebourne, and Mr. Christie, very modestly, put his enterprise into the hands of well-known artists, and of a general manager who contrives to manage the very complicated apparatus of this musical pastoral so that everything runs very smoothly.

## Sought Something New and Perfect

Captain John Christie, a Cambridge man and a former science master at Eton, is said once to have bought a factory where he built organs because he could not find anybody who built an organ after his own special design. It must have been a similar wish to produce something new and perfect which inspired him to build an opera house in the wide beautiful grounds of his beautiful country place in Sussex. It is no secret that Audrey Mildmay, the charming Susanna and Zerlina, is Mrs. Christie. I have heard a story told of a house built round a picture—why not an opera house round a singer? Why not make it an enchanted island where the highest musical and dramatic standards are applied to the production of opera in an atmosphere of peace, beauty and leisure?

It is now the fifth season; every year something had to be added to the house or rebuilt: the dressing-rooms, the car park and the accommodation for the staff—for there are six chefs and sixty waiters who sleep in the newly built dormitories. One of Mr. Christie's enterprises has been the proprietorship of a Hotel in Devonshire, and his experience there must come in very usefully for one side of the Glyndebourne-festival activities, namely the dining arrangements. Last year the dining hall had to be extended, but two beautiful old trees were in the way. They are still there, in the same position spreading their branches through an opening in the roof; and if anybody feels inclined to try Siegmund—the Walsung's trick—inspired by the setting which reminds him of 'Walküre'—he can use the real tree. However, I could not see either a sword or a carving knife sticking out anywhere.

As I have been carried away talking about the material side of the Glyndebourne festival, I may as well mention that the wine-cellar, built deep into the

*On His Surrey Estate Captain John Christie  
Manages Lyric Theatre, Now in 5th Year*



Ilse Bing

Scene from Last Act of Mozart's 'Marriage of Figaro' as Given at Glyndebourne

earth of the Sussex downs, contained about 9500 bottles of wine at the beginning of last season. I don't know how many were left when the season was over. The auditorium has been enlarged to seat 500 people—for those who are interested in figures.

There is a table d'hôte dinner served during the interval, or a cold supper for those who prefer it. Glyndebourne is sixty miles from London and twelve miles from Brighton or Eastbourne. One of the Glyndebourne habitués, a man passionately fond of Mozart, took up his abode at Brighton for the season; it saved him a lot of money, he said, because he had to see every performance. Lucky people who can afford to go there so often! Luckier still those who can't afford it and yet go all the same.

To go for the first time affords an unforgettable impression. Even Victoria Station seems different when you have to appear there in evening dress (at 3:30 or 4:30 in the afternoon) and proudly present your opera-ticket for a cheap return ticket London-Lewes. One hour's journey takes us to Lewes where motor coaches are waiting. The drive through the lovely country is the

first treat; the second is a stroll through the garden, and how beautiful it looks in June against the background of the Sussex Downs! Be careful—at Glyndebourne latecomers, if there are any, which I doubt, are shut out. If you cannot stay till the end you are requested to leave the theatre during the last intermission so as not to disturb others. This is a place for music lovers who want to see and not be seen. And if there are people in the audience who have to be 'everywhere' and whose interest in music may not be very genuine, you can easily discriminate which is which. Besides, for music lovers who are not rolling in wealth—or at least some fortunate ones among them—the management provides seats at ten shillings each (instead of thirty to fifty shillings).

## Mozart, Verdi and Donizetti

The auditorium was enlarged last year and this season the stage was enlarged as much as possible to make the scenic changes quicker and for producing grand opera. This season will be the first not devoted entirely to Mozart's work. In the first four seasons Glyndebourne has produced



Ilse Bing

The Glyndebourne Opera House



Ilse Bing

Glyndebourne Staging of Final Act of 'Don Giovanni'

five of Mozart's main works: 'Figaro', 'Zauberflöte', 'Così Fan Tutte', 'Die Entführung' ('Seraglio') and 'Don Giovanni'.

This year Verdi's 'Macbeth' will be produced for the first time in England and also Donizetti's delightful light opera 'Don Pasquale', both in the original Italian version. (Macbeth is the Shakesperian hero although he is addressed as 'Macbetto' in the opera.)

The conditions for rehearsing and performances are not too easy; the artists as well as the members of the orchestra and the chorus live in Lewes and have to be brought to and fro for their work. Several cars in Glyndebourne are kept exclusively for this purpose. Every rôle has its understudy who collaborates in the rehearsals and is able to take over the part without risking the style of the performance.

The artists who have been engaged this year are, in part, well known from other Glyndebourne seasons. At least half are British; the others are Italian, Austrian, Finnish, Czechoslovakian—in Glyndebourne they are only artists, I think, and whatever nationality they have, I am sure they feel at home there. Glyndebourne is international in the best sense of the word and a happy place in this most imperfect world. Peace and understanding prevail there—not the last thing to make it unique and worth visiting.

## Germany Sets Up Old-Age Insurance for Artists

BERLIN, April 15.—A national old-age and invalid insurance for actors, opera singers, vaudeville actors, and the like has now been instituted in Germany and went into effect on March 1 of this year. The necessary funds are procured by placing a tax of five Pfennigs on all opera and theatre tickets. The fund was opened last year by an initial gift of 1,000,000 Reichsmarks from the Ministry of Propaganda. Two new homes for aged actors will be opened soon in Düsseldorf in connection with this welfare work. There are at present eight homes for aged or incapacitated actors in different parts of the country. All these institutions are administered and maintained by the national government. G. de C.



## BOSTON SYMPHONY PLAYS PISTON NOVELTY

### Composer Conducts His First Symphony—Schmitt 'Psalm XLVII' Is Performed

BOSTON, April 20.—It is probable that the Boston Symphony has been led for the last time this season through an entire program by a guest conductor. Dr. Koussevitzky is once more at his post and, although he temporarily relinquished the baton to Walter Piston, who conducted his own work in a first performance at the twenty-first pair of concerts, Dr. Koussevitzky assumed the responsibility for the major portion of the program, which follows:

Symphony No. 1 in C, Op. 21.....Beethoven  
Symphony No. 1.....Piston  
(First performances)  
Symphony No. 1 in E Minor, Op. 39.....Sibelius

When Dr. Koussevitzky sets out to make subtle comparisons, he can be extremely successful. The program listed is a case in point. Beethoven, Piston and Sibelius, each represented by a first symphony. It is pertinent, to consider more in detail, the difference in approach between that of the two widely recognized masters and that of Mr. Piston, now in his forty-fifth year. He has adopted the musical idiom of the present day, with the result that this first symphony suggests very strongly the influence of Schönberg and Hindemith without being fundamentally of either school. It is not difficult to discern the reason, since Mr. Piston has not fully assimilated this mode of thought. His dissonances are too obviously manufactured material and are not the spontaneous and inevitable expression of inherent musical ideas. If one should be honest, one must acknowledge that Mr. Piston has not yet acquired the originality of thought which should by this time distinguish his work and which distinguished the works of his companions on this program.

The fact that the composer claims for it no "pictorial, narrative, political or philosophical intent" does not relieve him of a certain responsibility toward the sympathetic listener, and it is unfortunate that this newest work, completed only last autumn, should not reveal Mr. Piston in a forward step. Even his sense of proportion has betrayed him in the second movement, which is much too long and labored. The final movement—there are the customary three—has a lively if somewhat forced wit. The performance, if one may judge by the composer's methods with the baton, evidently fulfilled his requirements quite completely and the piece was given considerable applause, with several recalls for the conductor-composer.

From the Sibelius which followed, and the Beethoven which preceded the Piston work, the audience derived unmistakable enjoyment, the Sibelius in particular occasioning an unusual demonstration which was justified by the brilliance of the reading and the virtuosity of the performance.

The twenty-second pair of programs in this series brought forward a soloist from the ranks of the orchestra in the person of Paul Tortelier, newly come to the 'cello section. The program follows:

'Francesca da Rimini'.....Tchaikovsky  
Concerto for 'cello and orchestra.....Hartmann  
(First performances)  
'Psalm XLVII,' for orchestra, organ, chorus and solo voice, Op. 38.....Schmitt  
Soprano: Beal Hober  
Cecilia Society, Arthur Fiedler, Conductor

Mr. Tortelier was publicly introduced to a Boston audience by the Flute Players' Club this season. He is only twenty-four years old, but he has already acquired an enviable record as a soloist, as well as indicating promise as a composer. The concerto by de Hartmann (born in Khoroughevka in the Ukraine in 1886) is dedicated to Mr. Tortelier and while it abounds in technical difficulties, it is somewhat unrewarding in thematic material. It is, however, a welcome diversion from the customary literature selected by 'cellists in a debut performance, and served to reveal the enormous technique of the soloist, who was given an ovation.

The Schmitt 'Psalm XLVII' was a



Walter Piston, Whose First Symphony Had Its Premiere in Boston

revival. It is a vociferous paean of praise to the Almighty. There is a ruthlessness in the music which still continues to be striking, even though it seems misplaced in connection with this particular text. It was given as brilliant a reading as one might hope to hear; such a performance is undeniably arresting and doubtless inspires the listener with precisely the emotional reaction desired by the composer. At the performance on Thursday (by exception), the audience gave conductor, chorus, orchestra and soloist the warmest applause, as befitted a performance in which the participants imparted peculiar lustre to the work.

GRACE MAY STUTSMANN

### 'CHILDREN CRUSADE' REVIVED IN BOSTON

#### Stone Leads Handel and Haydn Society in Pierne's Music—School Choruses Assist

BOSTON, April 20.—Under the sponsorship of the School of Religious and Social Work of Boston University, the Handel and Haydn Society, Thompson Stone conductor, gave an outstanding performance of Pierne's 'Children's Crusade'. The soloists were Agnes Davis, Olive Appleton and Blanche Haskell, sopranos; Ernest McChesney, tenor, and Walter Kidder, bass. A quartet of women's voices comprised Margaret Cronin, Evelyn Houghton, Doris Simonds and Rosina Foti, and the instrumental background was provided by an orchestra of players recruited from the Boston Symphony, of which Gaston Elcus was concertmaster. William Burbank, the efficient organist and accompanist of the society, supervised the training of the 195 children, from the Brookline public schools. Assisting Mr. Burbank were Helen C. Bailey, Alice S. Morrison and Elizabeth C. Taylor. The performance was one of the revivals of the winter, since this work had not been given by this society for more than twenty-five years. The enthusiasm of the audience gave evidence of appreciation for the smoothness of the performance.

At the Women's Republican Club of Boston, a concert of unique proportions was given in honor of Nadia Boulanger. The program comprised works by a trio of Mlle. Boulanger's pupils, Walter

Piston's Second String Quartet, then Theodore Chanler's 'Epitaphs' for voice and piano and 'Trois Duos' for two sopranos by Jean Francaix. Included also was the Cantata No. 82, 'Ich habe genug' by Bach, written for bass, oboe, string quartet and continuo. The artists were Gisele Peyron and Messrs. Hugues Cuenod and Doda Conrad. The instrumentalists were Richard Burgin, Fernand Gillett, Jean Lefranc, Jean Bedetti and Robert Gundersen, all of the Boston Symphony, and Theodore Chanler, who assumed the role of pianist.

Georges Enesco, violinist, was heard in recital in Sanders Theatre, Cambridge, whereby the MacDowell Colony of Petersborough, N. H., benefited. His program included works by Nardini, Bach, Chausson, Mozart and a sonata of his own. Sanford Schlusel was the accompanist.

GRACE MAY STUTSMANN

## ROCHESTER HAILS METROPOLITAN VISIT

### Company Sings 'Aida' with Giannini, Martinelli and Castagna in Cast—Quartet Appears

ROCHESTER, April 20.—The Metropolitan Opera paid its annual visit on April 11, presenting Verdi's 'Aida' to a packed house. Dusolina Giannini sang Aida and Giovanni Martinelli, Radames. Others in the cast were Bruna Castagna, Norman Cordon, Ezio Pinza, Richard Bonelli, Giordano Paltrinieri and Thelma Votipka. Ettore Panizza conducted.

On April 12, the Kilbourn Quartet and Cecile Genhart, pianist, appeared in the Tuesday Evening Series of Chamber Music Concerts. The program comprised Mendelssohn's Quartet in E Flat, Op. 12, Villa-Lobos' Quartet, No. 3, and the Brahms Piano Quartet in A, Op. 26. The quartet played well, as did Mrs. Genhart in the Brahms.

On April 13, in Kilbourn Hall, the last group of Eastman School senior students were presented as soloists with Howard Hanson conducting the Rochester Civic Orchestra. Those taking part were Harry Jacobs in a 'Rhapsody for Horn' by Frederick Woltmann, Marie Paradiso, soprano, in an aria from 'Der Freischütz', Luella Hinkle, flutist, in a 'Poem' for flute by Charles Griffes, Morris Poaster, tenor, in an aria from Gounod's 'Faust', Charlotte Krick, pianist, in Franck's 'Variations Symphoniques', Lee Gibson, clarinetist, in Debussy's 'Rhapsody for Clarinet', Kenneth Spencer, bass, in a Handel aria, and Catherine Crozier, organist, in Casella's 'Concerto Romano' for Organ. All the performances were excellent. There was a large and cordial audience.

MARY ERTZ WILL

### Boston MacDowell Club Closes Season

BOSTON, April 20.—The last concert of the season of the MacDowell Club Orchestra and Women's Chorus took place at Jordan Hall on March 23 before a capacity audience. The program consisted of the 'Schauspiel direktor' Overture by Mozart, Dvorak's Fourth Symphony, excerpts from 'The Tower of Babel' by Rubinstein, a Psalm by César Franck, the 'Rapsodie Georgienne' by A. Tcherepnin, with George Brown, local 'cellist as soloist, and the dances from 'Galanta' by Kodaly.

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## METROPOLITAN TOUR SETS A NEW RECORD

### Johnson at Annual Meeting of Guild Reports Nineteen Works Given on Road

Edward Johnson, general manager of the Metropolitan Opera, in his talk as guest of honor at the annual meeting of the Metropolitan Opera Guild at the Hotel Pierre on April 19, said that the recently completed tour of the Metropolitan Opera had broken all records.

Mr. Johnson reported that "Over 9,500 people attended the matinee of 'La Bohème' in Cleveland and 2,000 were turned away from the evening performance of 'Aida'. Amplifiers were used successfully with 'The Bartered Bride'. The scope of the tour is indicated by the fact that there were twenty-five performances of nineteen different operas, given by a company that totalled 350". Mr. Johnson also spoke of the influence of radio in building a national interest in opera and of the work of the schools in cultivating music appreciation. He praised the efforts of out-of-town chapters of the Metropolitan Opera Guild.

### Membership Increase Reported

Mrs. August Belmont, chairman of the guild, reported an increase of twenty-five per-cent in membership. 'Long-distance' members have tripled, while the Philadelphia branch, under Mrs. Randall Morgan, has 138 members.

A total of \$23,000 in cheques and pledges has been obtained in the course of the season by the guild for the Metropolitan Endowment and Reserve Fund—more than double the amount of the previous season. In step with the guild's advance this year is the additional contribution of \$13,000 reported by Donald Blagden, of which \$8,000 will be devoted to the endowment and \$5,000 to the reserve, a new fund devised as a medium more accessible to the needs of the Metropolitan. The guild also reported that \$74,000 had been spent on opera tickets and subscriptions procured through the Guild. The board of directors has invited Mrs. Herbert Witherspoon, secretary, to become the director of the organization. Mrs. Witherspoon said that the growth of guild activities necessitated removal to larger offices at 654 Madison Avenue.

The board of directors elected the slate of the nominating committee, including the following: Mrs. Joseph B. Long, vice-chairman, Mrs. Winthrop Ames, assistant treasurer, and Mrs. Joseph R. Truesdale, secretary. New directors are Mrs. Pierpont M. Hamilton, Mrs. Artemus L. Gates, Mrs. Chauncey Waddell, Mrs. Cornelius Tiers, James W. Cox and Col. John R. Simpson.

### Flagstad Resumes Recital Tour

Kirsten Flagstad, following the completion of her Metropolitan Opera activities, resumed her recital tour. She will fill thirteen engagements before embarking for Honolulu from San Francisco on May 21. Her concert in Honolulu is scheduled for May 27 and from there she will sail for Australia on the Mariposa on May 30, arriving in Sydney on June 13. She will give a number of recitals in that city, the first taking place on June 18. Flagstad's tour of Australia and New Zealand will extend until Sept. 10. On this trip, which represents her first visit to those

countries, she will be accompanied by Marks Levine of NBC Artists Service and Edwin McArthur, her accompanist. In October Flagstad will appear in Paris for the first time, singing two opera performances at the Paris Grand Opera and in a recital. Later she will appear in recital in London. She plans her return to the United States on the Europa on Oct. 30.

### CIVIC SYMPHONY GIVES QUAKER CITY CONCERTS

#### Ormandy, Mahler and Leman Share Podium at Special Concert with Britt as 'Cello Soloist

PHILADELPHIA, April 20.—A special concert by the Philadelphia Civic Symphony in the Academy of Music on April 11 brought Eugene Ormandy, Fritz Mahler, and J. W. F. Leman as conductors, and Horace Britt, 'cellist, as soloist.

The overture to 'The Flying Dutchman', the Prelude and Love-Death from 'Tristan and Isolde', and the Prelude to the first act of 'The Master-Singers' opened the program, with Mr. Mahler conducting. Mr. Leman then led a fine performance of the fugue from Bach's Fifth Partita in C in the skillful transcription by Otto Mueller. Mr. Britt next appeared in Saint-Saëns's A Minor Concerto, winning an ovation. Mr. Ormandy conducted Brahms's C Minor Symphony and hailed the Civic Symphony as "Philadelphia's other orchestra" in a brief address.

In the Academy of Music on April 14 a capacity audience heard an orchestra made up of nearly 100 musicians from the Philadelphia Orchestra and the Philadelphia Civic Symphony with other instrumentalists, with Sylvan Levin as conductor. Hortense Monath, pianist, and Lea Luboshutz, violinist, were soloists. The concert was under auspices of the Philadelphia Musicians' Committee to Aid Spanish Democracy.

Beethoven's G Major Piano Concerto and the Bruch Concerto in G Minor were brilliantly played. For the first American performance of a suite from his ballet 'The Cuckold's Pilgrimage' Gustavo Pittaluga, young Spanish composer and official of the Spanish Embassy in Washington, was present. Other works were the overture to Mozart's 'Impressario' and Rimsky-Korsakoff's 'Capriccio Espagnole'.

WILLIAM E. SMITH

### Heifetz and NBC Symphony to Aid Refugees

Jascha Heifetz, violinist, and the N.B.C. Symphony will appear at the concert for the benefit of Austrian refugees to be given in Carnegie Hall on April 27. Mr. Heifetz has donated his services and the National Broadcasting Company has offered those of the orchestra, thus directing the entire proceeds of the concert to the fund. Dorothy Thompson is chairman of the sponsoring committee.

### Vina Bovy Sings in Paris Première

PARIS, April 15.—Vina Bovy, soprano of the Metropolitan Opera Company, appeared at the Opéra Comique recently in Massenet's 'Manon', in 'Traviata' and in 'The Tales of Hoffmann', in which she took all four women's roles. She will sing at the Grand Opera this month, appearing in the première of Marcel Rousseau's 'Roi Dagobert' on April 28.



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# CONCERTS: New Society Appears—Hofmann in Two Recitals

**A**MONG piano recitals of recent weeks Josef Hofmann's two in Carnegie Hall on successive days stood preeminent. Other keyboard appearances were made by Malcolm and Golden, duo-pianists, by Rachelle Shubow and by Aube Tzerko. Marian Anderson returned in recital, and Maria Maximovitch, Hilda Kosta, Marie Nabatoff and Romulo Ribera appeared. The Society of Professional Musicians gave its first concert of the season with Leon Barzin conducting and the Beethoven Association brought Marjorie Lawrence and the Roth Quartet. Dancers included Trudi Schoup and her company, Flower Hager and Ivan Kaskevich, and Marga Waldron. The Riverdale School and the Neighborhood Music School added concerts to the choral and ensemble roster.

## Two Recitals, with Same Program.

By Josef Hofmann

Josef Hofmann, pianist, Carnegie Hall, April 9, afternoon. The same program was repeated on the evening of April 10.

Sonata, Op. 51 ("Waldstein").....Beethoven  
'Kreisleriana' (Six movements).....Schumann  
Polonaise in E flat minor, Op. 26, No. 3.....Chopin  
Ballade in F minor, Op. 10, No. 3.....Chopin  
'Oriental', Op. 10, No. 2.....Scriabin  
'Moment Musical' in F sharp minor.....Debussy  
Etude in C sharp minor.....Schubert  
'Kaledonesc', Op. 40, No. 4.....Hofmann

Mr. Hofmann played a sufficient number of supplementary numbers at these two recitals to have supplied the program for a third. Capacity audiences attended both recitals, all seats having been sold for weeks in advance. An interesting sidelight was thrown on the double-event by an exchange of letters between Mr. Hofmann and Mayor LaGuardia in which the pianist sought the mayor's aid in curbing speculators who were reported to be charging \$7.70 each for \$2.75 tickets. The mayor stationed policemen about the hall with instructions to see to it that the speculators did no business in the lobby or vicinity.

This reviewer heard the first of the two recitals. Wonder-working was the order of the day. Though the program was not one to engulf the listener in moods of the most profound reverie or the most exalted emotion, it was one singularly well chosen for such an exposition of keyboard mastery and tonal splendor as Mr. Hofmann made of it. With the call for virtuosity in the best sense of the term was another for imagination; and if the opening performance of the Beethoven sonata was something in which the fingers accomplished marvels these were marvels in the realization of a conception of soaring fantasy. Light of foot and exceptionally fast was the opening allegro. The concluding allegretto moderato was a miracle of chiming bells, more than a little elfin in its suggestion. In Schumann's 'Kreisleriana', six movements of which were played (those omitted being the third and fourth, with a slight curtailment also of the second) one could only marvel at the delicacy, the warmth and the luster of the sound summoned from the instrument in the play of romantic nuance under the recitalist's caressing touch.

Here, as elsewhere, there apparently was nothing to interpose any obstacles to the flight of Mr. Hofmann's fingers. Bravura passages rippled on their appointed way without the slightest trace of effort.

The variety of tone color which suffused the Chopin group mid-way in the program would have been astounding had the artist been any other.

O. T.

## Maria Maximovitch Is Heard in Second New York Recital

In her second New York recital, given in Town Hall on the evening of April 4, Maria Maximovitch again brought to her interpretations the intelligence, musi-



Josef Hofmann

cianship and insight which characterized her singing at her earlier appearance in the same auditorium. She presented the Beethoven scene, 'Ah, Perfido' with fire and dramatic effect, but without sacrificing its lyric qualities. She made skillful use of the half-voice in a group of French songs by Roussel, Chausson, Duparc and Hue, one of the most successful of these being 'La Caravane', the close of which was delightful.

The soprano also presented a group of Brahms Lieder, of which 'Nachtigall' was particularly effective. Six children's songs by Gretchaninoff, to texts by M. D. Calvocoressi, gave further scope to the recitalist's exceptional interpretative ability. Four settings by Marion Bauer of texts by John Gould Fletcher, presented together for the first time, though the songs were published fifteen years ago and have been heard separately, disclosed much the same clarity in English diction as in French and German. Mme. Maximovitch's voice and production are not altogether orthodox and this recital was more notable for the manner in which the literary and musical contents of the songs was communicated than for tonal richness or color. Frank Widdis played admirable accompaniments.

G.

## Society of Professional Musicians Gives First Concert

Society of Professional Musicians. Town Hall, April 13, evening:

Symphony in G minor, No. 39 (1770).....Haydn  
Sonata for Viola and Piano.....Arnold Bax  
Concerto for Piano, Oboe and Horn  
Cantata, No. 100, 'Ich weiss das mein Erlöser lebt'.....J. S. Bach  
Introduction and Allegro.....Maurice Ravel  
'Theatre Set': 'In the Cage', 'In the Night'.....Charles Ives  
Concerto for Piano and Orchestra, Op. 35.....Shostakovich

A musical journey in seven-league boots was what this concert amounted to, for its program was one of the most originally conceived and startlingly contrasted of the season. The society and the imposing list of soloists are to be heartily congratulated. Leon Barzin conducted the chamber orchestra of the society. Albert Goltzer, oboist; Morton Gould, Milton Kaye and Fritz Kitzinger, pianists; Laura Newell, harpist; John Priebe, tenor; William Primrose, violist, and David Rattner, French horn player, led the procession of soloists. But not the least of the excellent performances was given by Ralph Kirkpatrick, harpsichordist; Paul Winter, violinist; Edgar Lustgarten, cellist, and Leonard Sharrow, bassoonist, who accompanied Mr. Priebe in the Bach cantata. And in the exquisite Ravel work, Kolman Smit, violinist; John Wummer, flutist; Louis Kievan, violist; Carl Stern, cellist, and August Dupres, clarinetist, were new names. William Vacchiano played the in-

credible trumpet part of the Shostakovich Concerto capably.

Haydn's symphony was delightful and surprisingly full and rich, considering its scoring for two horns, two oboes and strings. Bax's lush sonata has moments of exalted beauty of which Messrs. Primrose and Kitzinger made the most. Despite a few scrambled passages, theirs was a virtuosic performance of a "grateful" work. The 'Ostinato' slow movement and the 'Invenzione' of Dante Fiorillo's Concerto for Piano, Oboe and Horn, with Messrs. Gould, Goltzer and Rattner as soloists, had their first performance. Alternating with purely formalistic passages of meaningless dissonance are sections of colorful scoring and interesting harmonic pattern. The work shows definite promise.

After the superb cantata came Ravel's masterfully tinted piece, played by Miss Newell and the ensemble of six instrumentalists with admirable finish and taste. This is Ravel at his best. The Charles Ives excerpts were fascinating both in coloring and harmony. One would like to hear more of his music. And the evening closed on a gay note with an excellent performance by Mr. Kaye of Shostakovich's cock-eyed piano concerto, one of the Zaniest and most amusing works of recent years.

S.

## Miss Lawrence and Roth Quartet End Beethoven Series

The final program of the Beethoven Association's nineteenth season was divided about equally between songs and chamber music, with Marjorie Lawrence the soloist in the former and the Roth Quartet caring for the latter. Miss Lawrence was heard in two groups, the first by Hugo Wolf, the second by Mussorgsky. The string players devoted their collective artistry to quartets by Mozart and Dvorak.

The evening began with the Salzburg master's E flat quartet (K.428), third of the series of six dedicated to Haydn, and the work in which foreshadowings of 'Tristan' have been found, particularly in the yearning first movement. The tonal velvet of the Roth players was happily employed in a performance that was at once warm in feeling and fastidious in its detail.

Miss Lawrence then presented her group of Wolf Lieder, making much of 'Mignon' and more of 'Gesang Weylas', which was of smooth and glowing utterance. 'Der Rattenfaenger' and 'Storchenbotschaft' were others of this group.

Essentially a dramatic singer, the soprano was most completely successful with the Mussorgsky 'Trepak' and 'Death the Commander', to which she brought the requisite musical feeling while projecting the texts with much skill. Very ably sung, also, were 'Cradle Song' and 'Serenade', though the effect of the last-named was weakened by a too melodramatic close. Felix Wolfes was the accompanist.

Dvorak's so-called 'American' quartet, that in F, which the Bohemian composer was credited with having written in three days while under the spell of his rural sojourn in this country, concluded the program.

T.

## Maria Nabatoff Makes Debut

Maria Nabatoff, a young soprano with a light voice of apparent natural fluency, made her first New York appearance in the Town Hall on the evening of April 12. She gave a program that was somewhat monotonous in content, abounding in works requiring agility rather than interpretative insight. These included the Mozart 'Allelujah!' (which the program was thoughtful enough to point out as being all sung to one word), the Pastoral from Veracini's 'Rodelinda', vocalises by Rachmaninoff, Alfano and Saint-Saëns and two unimportant works by Rossini as well as 'The Carnival of Venice', and works by various other composers.

Miss Nabatoff displayed complete poise. The voice and personality are of considerable charm, but an unfortunate way of



Leon Barzin

producing her tones and an almost complete lack of breath support militated against her. If expertly handled, the voice might, conceivably, be one of operatic possibilities. As produced at present, however, this is highly problematical. Giuseppe Bamboshek played the accompaniments.

H.

## Marian Anderson Sings Again

In her second recital of the season in Manhattan, given on the night of April 13, in Carnegie Hall, Marian Anderson again exerted an almost hypnotic effect in some of her songs, notably Schumann's 'Der Nussbaum' and Schubert's 'Der Tod und das Mädchen', the latter an extra. She brought to her opening group of Handel, which included 'Te Deum', 'Tutta Raccolta' and 'Der Flöte weich Gefühl' the requisite breadth of style, flexibility and much tonal beauty. Her lower voice was then tellingly employed in Carissimi's 'A Bruno Bestit', and her velvety mezzavoice was a source of pleasure in Franck's 'S'il est un charmant gazon'. The contralto coped successfully with the soprano air, 'Casta diva' from Bellini's 'Norma', though admittedly hers is not the ideal voice for music of this character. The program also included songs by Russotto, Charles Cohen, Sibelius and the singer's accompanist Kosti Vehanen.

G.

## Hilda Kutsukian Kosta Heard

Hilda Kutsukian Kosta, contralto, who has made appearances with the Hippodrome Opera Company, gave a song recital in the Town Hall on the evening of April 9 with Giuseppe Bamboshek at the piano.

Miss Kosta's voice is an authentic contralto and, for about an octave from d below to d on the third line, is of beautiful, sonorous quality and well produced. Unfortunately, below that, the tone was wooden and above it trailed off into a colorless soprano timbre, the production of which was obviously tentative. Apart from a distressing lack of repose and almost continuous though unexpressive gestures of the hands, Miss Kosta often reached a definite height in the matter of interpretation. Cui's 'The Statue of Tsarskoe Selo' was given with true art. The one operatic excerpt, Charlotte's monologue, known as 'Les Lettres' from Massenet's 'Werther' was well sung but it is ineffective as a concert piece. Songs by Mr. Bamboshek and Frank Gray were much applauded.

H.

## Rachelle Shubow, Pianist, Gives Unusual Program

Rachelle Shubow, pianist, gave an unusual program in the Town Hall on the evening of April 5 when she played dance

(Continued on page 27)



## ST. LOUIS SYMPHONY IN 'LOHENGRIN' SCORE

### Chorus Joins Orchestra in Concert Performance of Opera Conducted by Golschmann

ST. LOUIS, April 20.—The sixteenth pair of symphony concerts on March 11 and 12 brought Artur Schnabel as soloist. Mr. Schnabel gave a faultless reading of the Schumann Concerto. The surety and power of his playing made up for some lack of feeling. Mr. Golschmann opened the program with Mendelssohn's Overture 'The Beautiful Melusina' and devoted the entire last half of the program to Wagner's works, which included the 'Siegfried Idyl', 'Bacchanale' from 'Tannhäuser' and Prelude to 'Die Meistersinger'.

On March 18 and 19 the St. Louis Symphony Chorus joined with the orchestra in a concert presentation of Wagner's 'Lohengrin'. To this was added a representative list of soloists, completing an ensemble that did full justice to the abbreviated score. Helen Traubel (a native of this city), sang the role of Elsa, Marion Taucke (also from St. Louis, sang Ortrud; Charles Kullman was the Lohengrin; Frederick Baer sang Frederick of Telramund and the Herald, and Herbert Gould sang King Henry. The work of these artists in both solo and concert excerpts was completely satisfactory and the chorus was magnificent, showing the fine training it had secured under Wm. B. Heyne. Mr. Golschmann conducted with authority.

#### Work by Philip James Played

The final pair of concerts of the season fell on March 25 and 26. There was no soloist and Mr. Golschmann prepared a most interesting program. A first local performance was given to Philip James's overture 'Bret Harte'. Full of animation and originality, it was extremely well played. Following this came Mendelssohn's 'Italian' Symphony and the closing half was devoted to a popular request repetition of Strauss's 'Thus Spake Zarathustra'. Mr. Golschmann and the orchestra were obliged to make many acknowledgements. It was a gala finale. After a concert for the National Supervisors on March 27 and an appearance that day on the 'Magic Key' hour, the orchestra left for its long Southern spring tour.

Previously, the third and final "Pop" concert of the season by the orchestra under Mr. Golschmann was heard on March 6. A well-chosen program included 'Don Juan' by Strauss and Mozart's 'Eine Kleine Nachtmusik', besides other popular morsels.

HERBERT W. COST

### STEINDEL GROUP GIVES LAST ST. LOUIS CONCERT

Mechalson and Ulrich Are Assisting Artists—Pianists and Contralto in Recitals

ST. LOUIS, April 20.—George Mechalson, baritone, and Miriam Ulrich, pianist, were assisting artists at the final concert of the Max Steindel Ensemble for the Ethical Society at the Sheldon Memorial Hall on March 3. The Mendelssohn Quartet, Op. 44, No. 1; the Sonata for violin and piano, Op. 18, by Richard Strauss (played by Joseph Faerber and Miss Ulrich), and Smetana's Piano Trio completed the program. There was a large audience.

Rudolph Reuter of Chicago recently appeared in a morning piano recital at Webster College and Edward Collins, also of Chicago, appeared in an evening recital for Fontbonne College. Irene Chambers, soprano, was heard in a song recital at the Coronado Hotel on March 20.

Marian Anderson, contralto, appearing under the Cueny Concert Direction, gave a recital at the Municipal Opera House on March 13. A large audience was completely overwhelmed with the beauty of her voice and her superlative interpretation of a great variety of songs. From early masters, through operatic airs and Lieder to the Spirituals of her own race, there was a sincerity and conviction that stirred the audience to a high pitch of enthusiasm. She was accompanied by Kosti Vehanen.

H. W. C.

### SPECULATORS BANNED AT HOFMANN RECITALS

Pianist Appeals to the Mayor Who Orders Police Detail Stationed at Carnegie Hall

Josef Hofmann telegraphed a few days before his two recitals in Carnegie Hall on April 9 and 10 to Mayor F. H. La Guardia, appealing to him as a music lover to protect the concert-goers of the city from ticket speculators. Dr. Hofmann said that many people attending musical events in the city are of modest means. He pointed out that he had not raised the price of seats for his two recitals out of deference to this type of listener and begged the mayor to send police to the concert hall to prevent 'scalping' of tickets. One speculator, he averred, was charging as much as \$7.70 for a \$2.75 seat.

The Mayor answered at once by wire saying that he 'would go the limit' but asked how the speculators could get the tickets 'if someone hadn't sold them



Two Musicians and Two Poets Meet to Launch a Campaign for a New National Anthem. Left to Right, Dr. Henry Goddard Leach, Editor of Forum Magazine, Who Is Conducting a National Poetry Competition to Get the Words of the Anthem; Lawrence Tibbett, Jascha Heifetz and Padraic Colum, President of the Society of Poets

In an effort to launch a campaign to establish a new, energetic and joyous national anthem, Dr. Henry G. Leach, editor of *Forum* magazine; Lawrence Tibbett, baritone of the Metropolitan Opera; Jascha Heifetz, violinist, and Padraic Colum, president of the Society of Poets, met on Feb. 19 in New York. Mr. Tibbett suggested that it be

something with the spirit of the marine's song 'From the Halls of Montezuma', but at the time couldn't remember the name. They called the Brooklyn Navy Yard to get a Marine to hum it, but the sentry on duty at the base developed an acute case of stage fright and failed the waiting campaigners.

to them?'. Hofmann replied that he had long had a standing order issued to the box-office not to sell tickets for his recitals to speculators, but that the speculator got around this difficulty by sending friends, relatives and associates to purchase them.

The Mayor sent both messages to

Police Commissioner Valentine adding: 'You will see to it that plain-clothes men and officers are stationed around Carnegie Hall to prevent the sale of any tickets on the street or anywhere except at the box-office'. There were some empty seats at the concerts, but very few.

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## Feodor Chaliapin

FOR the generation that heard him in his prime, Feodor Chaliapin was a living definition of the term, "singing actor," a type vaguely but recognizably distinguishable from that of the run of opera singers. As time passes, he may loom even larger as an artist who transcended his fellows in operatic portraiture; but it is not likely that even legend will magnify him beyond his true stature as a stage technician and an interpreter of the lyric drama.

It would be too much to regard him as an artist *sui generis*. There were singing actors before him, and the careers of some who possessed great gifts overlapped his. The Pole, Jean de Reszke, the Frenchmen, Victor Maurel and Maurice Renaud, the Italian, Antonio Scotti, the Swede, John Forsell, were but some of those whose delineation of character counted for quite as much as their singing in the success they carved for themselves in the domain of opera.

But what is perhaps most likely to be overlooked in the Western World is that Chaliapin had predecessors of his own type in Russia, among them the illustrious Ossip Afanasievitch Petrov, who for nearly fifty years was a dominating figure at the St. Petersburg Opera. As Chaliapin was only five years old when Petrov died at the age of 71 in 1878—having given a performance but four days before his death—he could have known nothing first hand of Petrov's famous characterizations. Yet in the great roles of the Russian repertoire the two artists were said to be very like. The poor boy of Kazan was the operatic son and heir of the idol of the times, though neither so much as set eyes on the other.

Whether Chaliapin was a greater singer and

## MUSICAL AMERICA for April 25, 1938

actor then Petrov is of less consequence than the circumstance that Chaliapin carried his greatness to the wider world of opera whereas Petrov's fame was localized in Russia. So, too, with respect to repertoire. Petrov is remembered for his remarkable portrayals in 'Boris Godounoff', 'Life for the Czar', 'Russlan and Ludmilla', 'The Stone Guest', 'Russalka' and 'The Maid Pshov'. Chaliapin was equally great (and perhaps greater) in these works of Mussorgsky, Glinka, Dargomijsky and Rimsky-Korsakoff, but not to the exclusion of Italian and French opera. His Mefistofele, his Don Basilio, his King Philip and his Don Quixote would have won him fame as a singer of Boito, Rossini, Verdi and Massenet, even if he had not been so supremely an interpreter of works of the Russian repertoire.

Yet, when all was said and done, there was something essentially Russian about Chaliapin's gifts and methods and it may be that he is to be considered as the final and finest flowering of the line of which Petrov was so distinguished a member; a flowering comparable to that of the Russian Ballet in the company of Diaghilev, the roots of which were in the orthodox international ballet, just as the roots of the Petrov-Chaliapin type of singing actor were in the orthodox singing and acting of international opera.

## The End of an Unhappy Ballet Experiment at the Opera

The parting of George Balanchine's American Ballet and the Metropolitan Opera is for the best interests of all concerned. As this was a mistaken alliance from the first, recriminations, explanations even, are out of place. Mr. Balanchine may be right in saying that "the tradition of ballet at the Metropolitan is bad ballet"—though some of it served its purpose delightfully in its day. The point is that a tradition of bad ballet is not to be rectified by wrong ballet—ballet which runs contrary not merely to tradition but to the operas in which it is intercalated.

Mr. Balanchine's mistake, it would appear, was in his failure to think of opera in terms of opera, with the result that there was a persistent clash of styles as between the operas themselves and the divertissements which he prepared for them. This was not altogether a visual matter; often there was such frank disagreement between the dancing and the music to which the dancing was done as to be disillusioning, if not actually distressing. An instance in point was the polka in 'The Bartered Bride'. Another was to be found in the wistful old dances of 'La Juive'. On a larger scale, still another was the treatment of Gluck's 'Orfeo' in the unhappy revival undertaken at one of the Metropolitan's supplementary seasons.

Conceivably the choreography in each instance had merits of its own. But in spirit it fought with the music, as it fought with its surroundings. From a choreographer's view, perhaps the music and the surroundings were at fault. But the opera existed for them, not for the ballet, which was supplementary. Those who went to opera for opera's sake, not ballet's sake, were right in expecting the ballet to conform. The simple truth is that operatic ballet is primarily an embellishment, not an entity; the embellishment loses its effect if it is extraneous in type, style, color or feeling; it can no more be something of a fundamentally different concert than can be settings, the costumes, the details of mise-en-scene.

But to be "traditional"—in the sense that the operas themselves are traditional—does not mean to be "bad." Singing of a traditional order can be good, bad or indifferent. So can staging. And so can dancing. Imagination enters into all. The question is quite as much that of quality as of type. It can scarcely be said that the divertissements of the last several seasons at the Metropolitan have been of such high quality as to offset the obvious fact that the type was wrong. The American Ballet's best and most characteristic achievements have been elsewhere. It simply is not an opera ballet. What the Metropolitan needs is an opera ballet. But it must be a good one. That which preceded the American Ballet had gone to seed. Any other type of ballet is similarly subject to decay, whether Russian, French, Swedish or what may be termed modernistic. The new ballet must be artistic. It must have imagination and it must have quality. But, equally important, it must fit.

## Personalities



A Recent Snapshot of Jean Sibelius, Taken as the Distinguished Finnish Composer Strolled in the Grounds of His Home

**Toscanini**—The sum of 150,000 lire has been donated by Arturo Toscanini to the musicians' home in Milan which was founded by Verdi. When Toscanini arrived in Palestine ten days ago to conduct the Palestine Orchestra he received a basket of oranges grown in the orchard which some of his admirers had presented to him last year.

**Hofmann**—By a curious coincidence, the number of concerts booked for Josef Hofmann during the present year, his fiftieth as a professional pianist, was exactly fifty.

**Lubin**—The role of Kundry at the forthcoming production of 'Parsifal' in Bayreuth next summer, will be sung at five performances by Germaine Lubin of the Paris Opéra.

**Cortot**—The Society of Friends of Albert Roussel in Paris has elected Alfred Cortot honorary president. The object of the society is to "honor the memory of Roussel and to extend the performance of his works".

**Brownlee**—When John Brownlee, baritone of the Metropolitan Opera, and Mrs. Brownlee, were returning to England after the close of the opera season, besides three children, a maid and twenty-seven pieces of their own luggage, at the last moment they were asked to take along a trunk belonging to Stella Andrevia, and when this had been arranged for another trunk of costumes belonging to Kerstin Thorborg. They just caught the boat!

**Pons**—Because of a mistake made by the official creating Lily Pons a member of the Legion of Honor after her recital in the Salle Pleyel in Paris on April 12, she was made an "Officer" rather than a "Chevalier". By law, no French citizen can receive the higher rank except by promotion from the lower. When the mistake was discovered, Victor Boucher, who made the announcement, said he could not go back on the stage to rectify his error. "I should have been hissed for demoting Miss Pons!" he declared.



## OHIO MUSIC CLUBS MEET IN CLEVELAND

### Recitals, Forums, Choral and Orchestral Programs Occupy Three-Day Convention

CLEVELAND, April 20.—The Ohio State Federation of Music Clubs held a most successful convention in Cleveland on April 5, 6 and 7 at the Hotel Statler. The attendance was far in advance of expectation, due in great measure to the fact that the Metropolitan Opera played during the entire week at Public Hall.

The Tuesday session was opened by Mrs. Charles Schneider, who introduced Mrs. John H. Moore, general chairman of the Cleveland group, who in turn presided over the remaining meetings. An address by Frances Bolton Korthauer on 'Principles Underlying Expression in Music' was brilliantly delivered, and followed by a recital by the Baldwin-Wallace String Quartet.

#### Women's Symphony Participates

A piano recital by Emma Endres of the Toledo Museum of Art opened the Wednesday sessions, and was followed by an address by Mrs. Edgar Stillman-Kelley. Herbert Elwell, head of the department of theory at the Cleveland Institute of Music, spoke on 'American Music'. The Junior Contest Winners program and a rousing performance by the Cleveland Women's Symphony under Hyman Schandler, rounded out the day's activities.

On Thursday a choral festival was given by the Fortnightly Chorus under George Krueger and visiting groups; a song recital by Lila Robeson and an address by Boris Goldovsky on 'Shall We Have Opera in English?'

On Thursday noon a gala luncheon was held in the Statler Ballroom, when notables in the music world met to do honor to visiting members of the Metropolitan Opera. Nearly all the principals of the casts accepted the invitation to be guests. The place of honor at the luncheon was accorded Edgar Stillman-Kelley, dean of American composers, who was presented with a life membership in the Federation.

At the election, Mrs. R. A. Herbruck of Dayton was re-elected president; Mrs. John A. Hoffman of Cincinnati first vice-president; Mrs. Freeman Eagleson of Columbus second vice-president; Mrs. Frances Bolton Korthauer of Cleveland third vice-president; Mrs. Karl Schell of Marion recording secretary; Mrs. H. K. Mouser of Marion corresponding secretary; Mrs. E. J. Kulas of Cleveland, auditor; Mrs. J. Ray MacHenry of Zanesville, parliamentarian, and Margaret Lockwood of Hamilton, treasurer.

STEWART MATTER

### DANCE TOUR PLANNED

#### Members to Study at Jooss-Leader School and in Paris for Several Days

A dance study tour of Europe which is being organized by Felicia Arons will begin on June 29 and will comprise four and one half weeks' study and travel in England and France. By special arrangement with Kurt Jooss members will study for five days at the Jooss-Leader School of the Dance at Dartington Hall in southern England.

After leaving Dartington Hall, there will be four days of intensive study and work in Paris with Olga Preobrajenska,



Cyril Scott, British Composer

#### A Week at the Metropolitan

The repertoire for the week at the Metropolitan Opera House included 'L'Amore dei Tre Re' with Martinelli singing Avito; 'The Barber of Seville' with Barrientos and Carpi; 'Shanewis' and 'L'Oracolo' in double bill; 'Le Prophète' with Caruso, Muzio and Matzenauer; 'Aida'; 'Tosca' with Farrar and Lazaro; 'I Puritani' with Barrientos, and, at the Sunday Night Concert, Verdi's 'Manzoni Requiem' with Marie Rappold, Sophie Braslau, Morgan Kingston and Jose Mardones.

1918

#### How Many Were Good?

Only three new operas were given in the United States during the past season, as compared with sixty-seven in Italy.

former ballerina of the Marynski Theatre. Sightseeing in Paris will probably include witnessing rehearsals at the Paris Opera and visits to most of the important dance studios of the city. Miss Arons has recently returned from a tour of European dance studios.

#### MacDowell Exhibition to Open at Columbia

An exhibition in commemoration of the life and work of Edward MacDowell, first professor of music in Columbia University, will be opened on April 27 at the Low Memorial Library with a special program over which President Butler will preside. Daniel Gregory Mason, MacDowell professor of music; Ernest Schelling, president of the Edward MacDowell Association; Mrs. MacDowell and the Columbia University Glee Club will participate.

## What They Read Twenty Years Ago

MUSICAL AMERICA for April, 1918



Florence Easton and Giovanni Martinelli, Both of the Metropolitan Opera, at a Liberty Bond Booth

#### War Idealism

Mme. Ober, whose return to Germany is being held up lest she give military information, might tell the Kaiser that the drunkard is disappearing, that the idler has gone, perhaps forever, that nobody is poor or hungry and that wages are high.

1918

#### A Pioneer

Henry Hadley is finishing the first symphony ever written for motion pictures. In it the pictures illustrate the music instead of the music illustrating the pictures, as usual.

1918

#### That Grand Old Woman

From now until the war ends, Mme. Schumann-Heink will sing only under the direction of the United States Government for the Army, Navy, Red Cross or for such war charities as the government will officially designate.

1918

#### What Became of Her?

The most popular song of the day among France's warriors is 'Madelon'. Our soldiers too are fond of the air.



Mattia Battistini, Who, at the Age of Sixty, Sang in Saint-Saëns's 'Henry VIII' at the Paris Opera

### SONG WRITERS' GROUP VOTES TO AID AUSTRIANS

#### Association Urges American Society of Composers, Authors and Publishers to Give Royalties

At its annual meeting on March 29 the Song Writers Protective Association voted unanimously in favor of a resolution urging the use of royalties owed to the American Society of Composers, Authors and Publishers by cafés, orchestras and radio stations in Germany and Austria to aid composers in those countries who are affected by political changes. The amount is estimated at \$100,000.

Seventy-seven per cent of the 657 members of the Association are also members of the Society, and Irving Caesar, president of the Association and one of the board of directors of

the Society, will bring the resolution up at its next meeting. Mr. Caesar said that a plan would be effected to send representatives to Germany and Austria to study the situation and, where possible, to aid the musicians to emigrate, if the resolution is accepted.

#### Carlos Salzedo Marries Marjorie Call in Indiana

INDIANAPOLIS, April 20.—Carlos Salzedo, harpist and composer, married his former pupil, Marjorie Call, daughter of Mr. and Mrs. Carl E. Call of Roachdale, Ind., on April 12. Miss Call was first harpist of the Indianapolis Symphony and began her studies with Louise Schellschmidt-Koehne of this city, with whom she remained until she was accepted as a pupil at the Curtis Institute, first of Lucille Lawrence, then of Mr. Salzedo.



## CINCINNATI HEARS BOROWSKI SYMPHONY

Seidel, Lawrence and Schorr  
Appear as Soloists Under  
Goossens

CINCINNATI, April 20.—For the second successive week at the concerts of April 1 and 2, the Cincinnati Symphony, under Eugene Goossens, introduced a new symphony to its public. This time it was Felix Borowski's Symphony No. 2 in E Minor, which hitherto has been played but twice in America. The composer, who is of Polish-Russian descent, and German training, now lives in Chicago. He is a professor at Northwestern University and program annotator for the Chicago Symphony.

The thematic material, harmonic texture and instrumentation in the first movement strike one as possessing less distinction than those of the two middle movements, which are more subtle. Here also he has taken a leaf from the impressionists—and to his advantage. The finale employs a main theme of Straussian contour and a rather more prepossessing secondary one. The composer attended the second concert of the pair and heard an excellent performance.

Toscha Seidel, as soloist, offered Bruch's Second Violin Concerto in D Minor. This work has not been heard in Cincinnati since 1902. And strange as it may seem, Seidel has never played in Cincinnati previously. He scored an immense success. The rest of the program included performances of Tchaikovsky's 'Romeo and Juliet' and Dvorak's 'Slavonic' Dance No. 1.

For the fourteenth pair of concerts on April 8 and 9, Mr. Goossens chose an All-Wagner program in which he was assisted by the expert services of Marjorie Lawrence and Friedrich Schorr. Neither had sung here before.

They made their most substantial contribution with the final scene of 'Die Walküre', and received notably fine support from the orchestra. Mr. Schorr

gave a mellow performance of the monologue from 'Die Meistersinger' but a rather pedestrian one of the 'Abendstern' air from 'Tannhäuser.' Miss Lawrence sang a shade better in 'Dich, teure Halle' than in 'Senta's Ballad.'

The orchestra opened the concert with the overture to 'Tannhäuser'. Between the two solo groups it offered an effective arrangement by Mr. Goossens of the Prelude to Act III and the 'Ascent of the Rock' music from 'Siegfried'. After the intermission the Prelude and 'Liebestod' from 'Tristan and Isolde' were exquisitely read.

FREDERICK YEISER

## CINCINNATI ADVOCATES SUMMER OPERA SERIES

Association Begins Drive for Fund of  
\$20,000—String Quartet in Program  
of Modern Works

CINCINNATI, April 20.—The Cincinnati Summer Opera Association several weeks ago launched its campaign for a \$20,000 guarantee fund for the coming year. If the amount is raised, as seems likely, the directors of the association plan to open a six-week season on June 26. The management is negotiating for a short tour.

For its third appearance on March 31 under the auspices of the Contemporary Concert Series the Cincinnati String Quartet, assisted by Joseph Elliot, clarinetist, presented a program of works by present-day composers of Denmark, Germany and Italy. They were the String Quartet in A Minor by Fini Henriques, a Dane; the Quintet-Divertimento Op. 13, for clarinet and strings, by Sigfrid Walther Mueller, and the Quintet-Serenade in F, Op. 4, for the same combination, by Gunter Raphael, also a German, and Malipiero's String Quartet, No. 4.

Three choral concerts were given during the first week in April; the first by the glee clubs of the University of Cincinnati under Sherwood Kains; the second by the Harvard University Glee Club under Archibald Davison, and the third by the English Boy Choristers under Carlton Barrow.

F. Y.

## Gigli to Return to America to Sing in Concert and Opera

Will Appear with Both San Francisco and Chicago Opera Companies

Beniamino Gigli, Italian tenor, who has not been heard in the United States or Canada for several years, will re-



Beniamino Gigli

turn in late September of 1938. He will make six appearances with the San Francisco Opera Company in San Francisco and Los Angeles, singing in 'Forza del Destino', 'Mefistofele', 'Andrea Chenier' and other operas in his repertory. He will appear with the Chicago Opera Company in the middle of November in 'Marta' and 'L'Africana'.

He will also make concert appearances on many of the leading subscription series in the United States, among them Seattle, Portland, Vancouver, Denver, Pasadena, Boston, Washington, Richmond, Hartford and Pittsburgh.

## NEW GRATTON MUSIC PLAYED IN TORONTO

MacMillan Conducts Symphony in Prizework, 'Legende', a Symphonic Poem

TORONTO, April 20.—The Toronto Symphony, Sir Ernest MacMillan conductor, played a brilliant program on March 22 on the regular series of the orchestra. The program included the 'Rosamunde' Overture by Schubert, the Symphony in B Flat Major by Chausson, the symphonic poem, 'Legende', by Gratton, the 'Nursery Suite' by Elgar, and 'Iberia' by Debussy.

The Gratton, Elgar and Debussy were first performances by the orchestra in Toronto. Hector Gratton who won the Lallemand prize for his symphonic poem was in the audience and shared with the orchestra and conductor, the applause of the capacity audience.

Massey Hall was sold-out for the final concert of the season of the Toronto Symphony, Sir Ernest conducting, on March 29. An all request program included the 'Marriage of Figaro' Overture by Mozart; 'Pathétique' by Tchaikovsky, the 'Russian Easter' overture by Rimsky-Korsakoff, Andante Cantabile for String Quartet by Tchaikovsky and 'Finlandia' by Sibelius.

The orchestra gave a magnificent performance of the Tchaikovsky 'Pathétique' under Sir Ernest who gave a passionately dramatic and profound

reading of the work. The musicians were given a prolonged and enthusiastic ovation. The concert was a climax to the most successful season of the Toronto Symphony.

ROBERT H. ROBERTS

## VISITING ARTISTS GIVE RECITALS IN TORONTO

Povla Frijsh, Nino Martini, Keith Falkner, Ted Shawn and Angna Enters in Recent Programs

TORONTO, April 20.—Povla Frijsh, soprano, sang before the Women's Musical Club of Toronto, in Hart House Theatre on March 3. This was the closing concert of the present season of the club. Miss Frijsh sang an un-hackneyed program of Italian, French, German, English, and Scandinavian songs. In her initial recital in this city, she displayed gifts of intimate singing and interpretation.

Nino Martini returned to Toronto on March 3 after two years' absence and sang to a house that filled every seat in Eaton Auditorium and overflowed on the stage. Mr. Martini included groups of French and Italian classics and arias on the earlier part of the program, and closed with a group of Spanish songs. Miguel Sandoval was the accompanist.

Keith Falkner, English baritone, sang in Eaton Auditorium on March 17 to a capacity audience. His program gave a demonstration of this artist's fine singing, intelligent musicianship and restrained dramatic powers. Bach, Handel, Schumann, Schubert and Brahms, were included.

Ted Shawn and his Ensemble of Men Dancers appeared at Eaton Auditorium on March 29 on the Variety Series. A young and enthusiastic audience greeted the dance saga, 'O, Libertad'.

Angna Enters delighted a large audience at Eaton Auditorium on March 10 in her inimitable role of dance-mime.

Clifford Poole, a young Canadian pianist, gave a debut recital in Eaton Auditorium on March 23. His program included the 'Waldstein' Sonata by Beethoven; 'Etudes Symphoniques' by Schumann, the Bach-Siloti Organ Prelude by Fugue in G Minor, and shorter works by Chopin, Debussy, Liszt, Tchaikovsky, Ireland and Rimsky-Korsakoff.

R. H. R.

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## NATIONAL SYMPHONY COMPLETES SEASON

Plans New Series for Next Year  
—Philadelphia Players in  
Last Local Concert

WASHINGTON, D. C., April 20.—The National Symphony under Hans Kindler, conductor, gave its annual "request program" on April 3, closing its seventh season in the capital.

The major work presented was Tchaikovsky's Fourth Symphony. Other compositions, each the most popular in its group, were Beethoven's 'Leonore' Overture No. 3, Enesco's 'Roumanian Rhapsody', the Prelude to act three of Wagner's 'Lohengrin', and the 'Emperor Waltz' of Strauss.

Following this final concert in Washington the National Symphony made a two weeks' tour in which concerts were played in Altoona, Pa., Columbus and Lima, O., Huntington, W. Va., Virginia Polytechnic Institute, Blacksburg, Va., Sweet Briar College, Sweet Briar, Va., and York, Pa.

Having successfully completed its \$103,000 sustaining fund drive the Orchestra Association has announced plans for a series of eight mid-week evening concerts for next season, twelve Sunday afternoon programs and a students' concerts series. The management is negotiating with distinguished vocalists and instrumentalists to appear as soloists.

### Thomas Is Soloist

The Philadelphia Orchestra also concluded its appearances here for the season. Eugene Ormandy, conductor, presented John Charles Thomas, baritone, in a program that drew a capacity audience to Constitution Hall on April 6. The enthusiasm Thomas aroused in the singing of Grieg's 'Eros', Duparc's 'Phydlle' and the recitative and aria from Massenet's 'Herodiade' resulted in his being called back for an encore, the 'Largo al Factotum' from Rossini's 'Barber of Seville'. Mr. Ormandy conducted Ravel's 'Bolero', Beethoven's Seventh Symphony, and the Bach-Weiner Toccata and Fugue in C Minor.

The Philadelphia Orchestra, under the resident management of the T. Arthur Smith Bureau, will come to Washington five times next season. Soloists include Rachmaninoff, Kirsten Flagstad and Georges Enesco. A Wagner 'Nibelungen Ring' program is also announced.

### Ross Conducts Mozart

The National Choral Union, under Hugh Ross, presented Mozart's 'Requiem' on April 10 in the Church of the Epiphany. The organist was William Brackett, and soloists were Cathreen Carrico, Grace Berry, George Anderson and Edwin Steffe. The singers were all from the ranks of choirs in Reformation, All Souls', Trinity' Ascension, St. Alban's, St. Margaret's and Epiphany Episcopal Churches.

In celebration of Pan-American Day, the United Service Orchestra gave a concert on April 7 in the Pan-American Union. Conducting alternately were Alexander Morris, assistant leader of the U. S. Navy Band Orchestra; William Santelmann, assistant leader of the Marine Band Orchestra, and Captain Thomas F. Darcy, leader of the U. S. Army Band Orchestra. Noemi Bittencourt, Brazilian pianist, was soloist. Nine republics of the North and South Americas were represented on the program of "Music of the Americas."

JAY WALZ

## New Scranton Philharmonic Gives 'Parsifal'



Dr. Felix Gatz at the Head of the Recently-Formed Scranton Philharmonic

SCRANTON, PA., April 20.—Wagner's 'Parsifal' was given on April 4 in concert form before a capacity audience of 2400 in Masonic Temple. Sponsored by the University of Scranton, the Scranton Philharmonic made its first appearance under Dr. Felix M. Gatz, who also was making his Scranton debut as an orchestral conductor.

A choir of 150 voices, mustered from several of the city's choral units, three guest soloists, Willard Young as Parsifal, Ira Katy in the parts of Gurnemann and Titurel, and Theodore Webb as Amfortas, gave eminent satisfaction. Dr. Gatz, head of the department of Art and Music in the University, proved his organizing genius, leadership

and impeccable musicianship.

The success of the orchestra has brought the city to a new musical level. Delighted with its favorable reception, the Philharmonic proposes to give 'Parsifal' annually during Lent. A performance of Beethoven's Ninth Symphony is also on its program for next season.

D. E. J.

## SEVITZKY FINISHES INDIANAPOLIS SERIES

Beethoven Ninth Enlists Choir  
And Quartet of Soloists—  
Cramer Plays Mozart

INDIANAPOLIS, April 20.—The tenth pair of concerts of the Indianapolis Symphony on April 2 and 3 at the Murat Theatre marked the close of Fabien Sevitzy's first season as conductor. The program follows:

Overture to 'The Marriage of Figaro'; Concerto for Piano and Orchestra in A. Mozart  
Symphony No. 9 in D Minor.....Beethoven  
Jeanette Vreeland, Soprano  
Edna Merritt, Alto  
Edouard Grobel, Tenor  
David Blair McClosky, Baritone

The Indianapolis Symphonic Choir, rehearsed by A. Elmer Steffen in preparation for the concerts, provided a festive note in the excellently chosen final program. The Mozart overture was given a sparkling rendition and Bomar Cramer scored a triumph in the Mozart concerto, revealing the subtle beauty of tone and finesse throughout. He was cheered by his hearers.

The stupendous Beethoven Ninth was a fitting climax to the season's concerts and was creditably performed. The chorus was excellent. Addressing the audience at the conclusion of the Sunday afternoon concert Mr. Sevitzy spoke of the organization as a 'twenty-one-week-old baby', of what it had accomplished and what he still hopes to add to the musical life of Indianapolis.

PAULINE SCHELLSCHMIDT

## DETROIT CHORUSES SING

Swedish and Ukrainian Ensembles  
Heard—Benefit Concert Given

DETROIT, April 20.—The Swedish Male Chorus Arpi, gave its regular Spring concert on April 9 in the Danish Brotherhood Temple as one of the numerous tercentenary celebrations being held this year. Assisting were Ivar Anderson, tenor; Gunnar Gustafson, bass, and Sylvia Anderson, pianist. The well-balanced chorus was conducted by Axel Lofgren.

The Ukrainian National Chorus Dumka gave a concert on April 8 sing-

ing folksongs and other works in colorful fashion.

In a program at Lachar's Auditorium given as a benefit for the Los Angeles Sanatorium for Tuberculosis, Evelyn Gurvitch, pianist; Samuel Bistrisky, 'cellist, and Ruth Brotman, coloratura soprano, gave a diversified program. Miss Brotman sang works in Italian, English and Hebrew, accompanied by Miss Gurvitch, who also played Spanish works. The audience was large and enthusiastic.

R. B.

## Moritz Chamber Orchestra to Make Debut

An ensemble of eighteen musicians known as the Edvard Moritz Chamber Orchestra will make its debut in the Town Hall on May 2, conducted by Mr. Moritz, who will make his American debut at the same time. A pupil of Nikisch in conducting, Mr. Moritz has led orchestras in his native city, Göteborg, Sweden, as well as in European capitals. He is also known as a composer.

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Ruth Slenczynski, Pianist, Playing with the Orchestra of the Budapest Opera

BUDAPEST, April 15.—Ruth Slenczynski, pianist, recently appeared as soloist with the Budapest Opera Orchestra and was enthusiastically received by both the press and public.

## SAN ANTONIO HAILS MUSIC FESTIVITIES

### Grace Moore Feted on Appearance in Concert — Teachers Meet and Honor Presidents

SAN ANTONIO, TEX., April 20.—Grace Moore appeared in the Municipal Auditorium on March 14 before a large and enthusiastic audience. Her program contained 'Il est doux, il est bon', from Massenet's 'Hérodiade', Lia's aria from Debussy's 'L'Enfant Prodigue' and 'Un bel di' from Puccini's 'Madama Butterfly'. Songs by Bizet, Delibes, Delius, Debussy, Carpenter, and Arensky-Koshetz completed a highly satisfactory program.

Samuel Carmell, violinist, assisted with concerto movements by Mendelssohn and Lalo and works by Mozart and Falla in Kreisler arrangements. Isaac Van Grove accompanied the artists. Miss Moore was guest at a luncheon of the San Antonio Musical Club and Civic Opera Association at the St. Anthony Hotel, at which 350 were present.

The San Antonio Music Teachers' Association, of which Mary Stuart Edwards is president, honored the past presidents of the organization with a banquet and musicale on March 15, at the Aurora Hotel. Speakers were Mrs. Lulu Griesenbeck, Mrs. Florence Watkins Cox, Mrs. L. L. Marks and David Griffin. The musical program, furnished

Several of the concerts at which Miss Slenczynski was to appear in Vienna, Bucharest, Prague and Belgrade were recently cancelled because of unsettled European conditions.

by the past presidents, opened with an original setting of the Ninetieth Psalm by Francis de Burgos, sung in memory of Carl Venth by the girls' glee club of Thomas Jefferson High School, directed by the composer. Mrs. Clara Duggan Madison played piano works by Liszt and Lecuona. Frederick King was represented by original songs, sung by Betty Longaker Wilson, soprano, with the composer at the piano. Oscar J. Fox's songs were sung by Charles Stone, tenor, the composer playing the accompaniments. John M. Steinfeldt, president of the Steinfeldt College of Music, played a group of original piano compositions. Songs composed by Alice Mayfield Brooks were sung by Mary Stuart Edwards, soprano, accompanied by the composer. David Griffin, baritone, contributed a number by Paladilhe. Mrs. Alexander McCollister and Meta Hertwig played piano duets by Edward MacDowell.

Winslow Cheney, of the Summer faculty of the Juilliard School of Music, appeared in recital March 6, at the Municipal Auditorium, sponsored by St. Mark's Episcopal Church Choir, Walter Dunham, director.

GENEVIEVE TUCKER

### Murat and Carreras End Sonata Series

Maria Carreras, pianist, and Ronald Murat, violinist, concluded their series of sonata recitals on April 8 at the home of Mrs. John Henry Hammond. The first of this series was given in January at the home of Mrs. Lionel Perera.

## SOLOISTS APPEAR IN LOS ANGELES

### Cassado Plays Haydn, Buhlig the Two Brahms Concertos on the Same Program

LOS ANGELES, April 20.—Recent concerts of the Los Angeles Symphony brought the Spanish 'cellist, Gaspar Cassado, as soloist, playing Haydn's 'Classical' Concerto for 'cello and orchestra. He revealed a clean-cut style and draws a full, rich tone. He was rapturously applauded. Otto Klemperer chose Franck's Symphony for its first presentation of the season and gave it an epic reading. There was also a suite by Milhaud and Sir Hamilton Harty's arrangement of the Handel 'Water Music'.

The third concert in the Brahms series on March 26, had Richard Buhlig as soloist in both piano concertos. It was a formidable undertaking and he brought sincerity, musical taste and conscientious effort to his playing. The Variations on a Theme of Haydn completed the program.

### Ravel, Brahms and Sibelius Played

The tenth symphony pair listed Charles Kullman, Metropolitan tenor, as soloist, but the singer caught a sudden cold and was unable to appear in the first program. The audience's disappointment was assuaged by an engaging performance of Brahms's Variations on a Theme of Haydn, repeated from the previous week. The first half brought unmatched playing in the Overture to Weber's 'Oberon', and a Ravel Suite. Both glowed with charm and musical feeling. Sibelius's Second Symphony followed intermission.

Compositions by five composers were played by the Federal Symphony, Gastone Usigli, conducting, in the recent composers' forum. The worthwhile efforts of the government to reveal heretofore undiscovered talent brought little to shore on this occasion. Compositions by George Lessner, Louis Hintze, Lionel Heudevert, Arthur Carr and Pierre Lamure were heard, and ranged from the amateurish to pseudo-classic.

HAL D. CRAIN

## NATIONAL PLAYERS END BALTIMORE CONCERTS

### Kindler Conducts Final Program in Series with Crooks as Soloist in All-Request Program

BALTIMORE, April 20.—The National Symphony, Hans Kindler, conductor, with Richard Crooks, tenor, as soloist, gave the closing concert of the local series at the Lyric on March 29.

Dr. Kindler presented a request program which consisted of the 'Brandenburg' Concerto No. 3, of Bach, the Brahms-Haydn variations, excerpts from Wagner's 'Tristan und Isolde' and Mussorgsky's 'Boris Godounoff' to which was appended the 'Rosenkavalier' waltzes, as encore. The program was brilliantly played. Mr. Crooks sang Bach's 'If Thou Be Near', the 'Adelaide' of Beethoven, a Gluck aria and the 'Prize Song' from 'Die Meistersinger'. As a gracious recognition of his ovation he added Strauss's 'Morgen'.

The Budapest String Quartet, Josef Roismann, Alexander Schneider, Boris Kroyt and Mischa Schneider, appeared at Cadoa Hall in the sixth concert of the Bach Club series. A Haydn, De-

bussy Beethoven program served to show the precision of the ensemble.

The European Conservatory of Music, Henri Weinreich, director, on March 31 at Cadoa Hall gave a program in the thirty-eighth season of concerts by students. Thirty-one participated.

The Peabody Conservatory Orchestra, Gustav Strube, conductor, gave its second concert of the present school term on April 2. The groups gave creditable readings of the Weber 'Oberon' overture, Beethoven's eighth Symphony and the Berlioz 'Rakoczy' March. Gardner Jencks, pianist, played the first movement of the Brahms D D Minor Piano Concerto and Donald Willing, organist, was the soloist in the Guilmant First Symphony.

The Grachur Glee Club, Franz Bornschein, conductor, with Henriette Kern, soprano, and C. Lecter German, tenor, soloist, gave a delightful concert on April 1 at Maryland Casualty Auditorium.

F. C. B.

## ROCHESTER PIANISTS IN HOCHSTEIN CONCERT

### Mannes and Gedney Appear in School Fund Series—Harvard Glee Club Sings with Civic Orchestra

ROCHESTER, April 20.—The David Hochstein Memorial Music School presented Irene Gedney and Leopold Mannes, both Rochester artists, in a two-piano recital on April 4 which attracted a large audience. Miss Gedney, a graduate of the Eastman School of Music, broadcasts frequently. Mr. Mannes, son of David Mannes, devotes himself to color-photography research at Eastman Kodak laboratories and music is his hobby. The two were well matched in their ability and musical temperament, resulting in unity of expression throughout their recital. Their program included Couperin, Mozart, Rachmaninoff, Weber's 'Invitation to the Dance', arranged by Godowsky, and Brahms's Variations on a Theme of Haydn. Among the encores were a waltz by Arensky and a composition by Martha Alter.

At the concert of the Rochester Civic Orchestra, Guy Fraser Harrison conductor, at the Eastman Theatre on April 2, the Harvard Glee Club appeared with Archibald T. Davison conducting. Joseph Lautner was tenor soloist. The audience was one of the largest of the Sunday night series.

M. E. W.

### Choral Society to Appear in Benefit

The Robert Malone Choral Society will give its second concert of the current season on May 24 in the ballroom of the American Women's Association. The event will be a benefit for the society's scholarship fund, and will be directed by Robert Malone.

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# ORCHESTRAS: New Works and a Memorial Concert

AT the Henry Hadley Memorial Concert by the New York Philharmonic-Symphony, John Barbirolli shared the podium with Philip James and Fritz Reiner, and Marjorie Lawrence and Eunice Howard were soloists. At the regular subscription concerts Abram Chasins played his Second Piano Concerto in revised form, and Mr. Barbirolli introduced to local audiences 'A London Overture' by John Ireland. A novelty of note at these concerts was Delius's 'Appalachia', with the Schola Cantorum, on the same programs with excerpts from Act I of 'Parsifal' in which Richard Bonelli sang the music of Amfortas. John Charles Thomas was soloist at a concert of the Philadelphia Orchestra at which Eugene Ormandy played Harl McDonald's Fourth Symphony. Artur Rodzinski concluded his regular concerts with the N.B.C. Symphony.

## Hadley Memorial Concert Given by New York Philharmonic

The New York Philharmonic-Symphony, John Barbirolli, conductor; guest conductors, Philip James, Fritz Reiner. Soloists, Eunice Howard, pianist; Marjorie Lawrence, soprano. Carnegie Hall, April 6, evening:

All Hadley Program  
Symphonic Fantasia, Op. 46: 'Summer Idyll' (First Performance); Concertino for piano and orchestra (Miss Howard); 'The Culpit Fay', Rhapsody for orchestra; 'Halcyone', aria for soprano and orchestra (Miss Lawrence); Overture, 'In Bohemia'.

A work of interest at this memorial concert sponsored by the Henry Hadley Foundation and the National Association for American Composers and Conductors in memory of the American composer, was the 'Summer Idyll', composed by him at his home in West Cheops, Mass., last summer. It was the last work from his pen. Not completed when he died, Philip James, who conducted it upon this occasion, finished the work from careful directions left in the scoring by Mr. Hadley.

It is characteristic Hadley, moderately tuneful, straightforward in the translucent character of its scoring and with a nostalgic tinge, in keeping with its title. It is not great music, but it is fresh, harmonious and pleasanter to listen to than most of what is written by the products of our own and European conservatories today.

The rest of the works on the program are well known. Miss Howard played the Concertino in a praiseworthy manner, and after intermission Mr. Barbirolli conducted 'The Culpit Fay', while Mr. Reiner assumed the baton for the 'Halcyone', sung by Miss Lawrence, and the Overture. The president of the foundation, Mrs. William Vanamee, gave an address in the intermission and read a telegram from President Roosevelt commending the work of her group.

W.

## Chasins Plays His Second Concerto with Barbirolli

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Abram Chasins, pianist. Carnegie Hall, April 7, evening.

Concerto Grosso for Strings, in G Minor  
Vivaldi-Mistowski  
Concerto No. 2 in F Sharp Minor....Chasins  
(First time in New York)  
Mr. Chasins  
Suite from 'Pelléas et Mélisande'.....Fauré  
'Enigma' Variations .....Elgar

Mr. Chasins's re-written concerto—for the work heard on this program represented a broad revision of the one introduced by Stokowski with the composer as soloist some five years ago—was given a brilliant performance and there was much applause for the composer, though whether chiefly for his playing or for his music was impossible to determine. His gifts as a pianist enabled him to give a striking account of the solo part of his score. The



Abram Chasins, Soloist in His Own Piano Concerto with the Philharmonic

orchestra was similarly alert to the possibilities of the 'accompaniment', a term which scarcely applies to the concerto written in the modern manner. The Chasins work is in one movement, this suggesting the telescoping of three, and in its structure is largely built on the device of variations. It is ingenious and facile, if overlong and not particularly distinguished or personal in its material.

The Vivaldi concerto, as arranged by Mistowski, was also a first performance in New York. It is noble music, as an admirable projection of it made clear.

Mr. Barbirolli did a service for the unjustly neglected Gabriel Fauré, in bringing to fresh attention his melodious and suavely orchestrated suite from the incidental music he composed for Maeterlinck's 'Pelléas et Mélisande'. This is not important music, or music to be compared with that of Debussy's 'Pelléas', but it is music of finesse and music of feeling. The suite included the Sicilienne which was an addition to the original three-movement form. It was adroitly played as was true also of Elgar's 'Enigma' variations, for which Mr. Barbirolli has a particular flair.

T.

## A New Symphony and Thomas as Soloist with Ormandy

Philadelphia Orchestra, Eugene Ormandy, conductor. Soloist, John Charles Thomas, baritone. Carnegie Hall, April 12, evening.

Divertimento, in F Major (K. 247)....Mozart  
Aria, 'Eri Tu', from 'The Masked Ball'...Verdi  
Mr. Thomas  
Symphony No. 4.....McDonald  
(First performance in New York)  
Songs with Orchestra  
'Eros'.....Grieg  
'Phydlé'.....Duparc  
Recitative and aria, 'Salome', from 'Herodias'.....Massenet  
Mr. Thomas  
'Hary Janos' Suite.....Kodaly

Save for Mr. McDonald's new symphony, the evening was chiefly an exposition of the vocal art of Mr. Thomas. Each of the songs and airs of his part of the program was delivered with much splendor of tone, particularly in the high voice. The baritone went his own gait as far as tempi were concerned, but Mr. Ormandy gave him smooth and luscious accompaniments. The applause for Mr. Thomas was of the tumultuous order.

Mr. McDonald's fourth symphony will probably be best remembered for its 'Cakewalk', which is the third movement of the work. This is a racy substitute for the usual scherzo and exceedingly well written. The other movements were attractive, in passing, but it cannot be said that anything cut very deep on first hearing. The quiet ending of the finale was rather unusual, but it seemed unduly repetitious of what had gone before. Save for the



John Charles Thomas, Who Sang with the Philadelphia Orchestra

cakewalk the symphony yielded an impression of sameness, irrespective of changes of pace. It was very well played as were the Mozart divertimento and the Kodaly suite.

G.

## Barbirolli Introduces New Overture by Ireland

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloist, Abram Chasins, pianist. Carnegie Hall, April 10, afternoon:

'A London Overture'.....Ireland  
Fugue for violins.....Dubensky  
Piano Concerto No. 2 in F Sharp Minor  
Chasins

Mr. Chasins  
'Brandenburg' Concerto No. 3 in G.....Bach  
Symphony No. 5, in C Minor.....Beethoven

Mr. Barbirolli, playing the admirable but somewhat thankless role of trailbreaker, cleared a path with his baton through the jungle of audience-inertia to make way for



The Late Henry Hadley, in Whose Memory a Concert Was Given with Many Participants

another work new to America, John Ireland's 'A London Overture'. A bustling, busy rout of a piece, the Overture is well planned musically and if it is not particularly melodic—well, neither is London. The principal theme is said to have been suggested by a bus-conductor's cry of 'Piccadilly' and it is not unmusical. After all, in the seventeen hundreds violet and lavender, why not a bus-conductor in the twentieth century? It was played with a great gusto, something of Cockney jollity invading Carnegie Hall for a brief while and to a good purpose.

Mr. Dubensky's Fugue was played by first stands of violins massed at the right-hand side of the stage, the composer, who is a member of the orchestra taking part in the performance. The author of the work left no doubt of his ability to write for his own instrument. He received three recalls, the strings rising to the applause

(Continued on page 23)

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At the Headquarters of the Fort Wayne Community Concert Association Are Seated, from Left to Right, Charles Meigs, Mrs. Arnold H. Duemborg, Mrs. W. H. Peltier, President of the Association; Mrs. Christian Luecke, and Mrs. W. Page Yarnell. Standing Left to Right, Are Arthur Wisner, Western Manager of Community Concert Service; Joel Lay, Organization Director, and Rabbi S. H. Markewitz, Vice-President

FORT WAYNE, IND., April 20.—The eighth annual membership campaign of the Fort Wayne Community Concert Association was held during the week of March 28 with the gratifying result that 1,600 members joined the associa-

tion. The series for the 1938-'39 season will include the Philadelphia Orchestra, Richard Crooks, tenor; Vronsky and Babin, duo-pianists Albert Spalding, violinist, and LaMeri, American dancer.

### THE CLEVELAND SINGERS GIVE ANNUAL CONCERT

Goldovsky Conducts Cherubini's D Minor 'Requiem' with Marsilia as Soloist—Recitals Given

CLEVELAND, April 20.—The annual Spring concert of the Singers Club was given under Boris Goldovsky on March 30 at Severance Hall; Joseph Marsilia, tenor, was soloist in arias by Mozart and Puccini and joined the chorus in a performance of Cherubini's 'Requiem' in D Minor. The club was assisted by members of the Cleveland Orchestra and gave a remarkably co-ordinated performance. The Sanctus proved to be an outstanding bit of writing, and the music in general of a devotional beauty.

Trudi Schoop was seen on the Cleveland Concert Course on March 18 in the farce 'All for Love'; Muriel Kerr was presented in recital by the Institute of Music on March 16; Beryl Rubinstein

was heard under the same auspices on March 23, and the Hirma College A Cappella Choir under George Howerton gave a concert at the Museum of Art on March 20.

The Manuscript section of the Fort-nightly Musical Club presented new works by Verna Straub, Vera Otto, Alma Karber, Dora Flick Flood, Ben Burt, Orwin E. Mooder, Robert Brintnall, Jr., and Homer B. Hatch, Joseph Thal, violinist, and Franklin Benjamin, pianist, gave a sonata recital at the Museum of Art. Arthur Quimby continues his fine organ recitals in the same place in Sunday afternoon.

S. M.

### William Brownlow to Appear in America

William Brownlow, baritone, will make a short tour in America next October. He will be heard both in concerts and in radio broadcasts.

## PHILADELPHIANS IN HARRISBURG VISIT

### Ormandy Invites Raudenbush to Take Baton for One Composition

HARRISBURG, PA., April 20.—March 16, in the Forum of the State Education Building, the Philadelphia Orchestra conducted by Eugene Ormandy was heard in a finely balanced program. In two Holst excerpts George King Raudenbush, conductor of the Harrisburg Symphony, appeared as guest leader.

The program included:

Prelude and Fugue in B Minor...Bach-Cailliet  
Symphony No. 1.....Brahms  
Intermezzo and Jig.....Holst  
'Till Eulenspiegel'.....Strauss  
'Daphnis et Chloe' Suite No. 2.....Ravel

The brilliance and irreproachable ensemble were notable particularly in the Strauss and Ravel compositions. The orchestra reflected the diverse personalities of Mr. Ormandy and Mr. Raudenbush with remarkable faithfulness.

On March 21, in the Forum, the Harrisburg Symphony, George King Raudenbush conductor, chose a somewhat novel program as the fourth of the season's series. The soloists were three members of the orchestra, Marie Mellman Naugle, first harp, Eric I. Evans, first flute, and Salvatore Colangelo, first clarinet; Mmes. Bertha Yost Rhodes, Villa Baker Stroh, Catheryn Baylor Zerbe and Louise Marsh Zimmerman, pianists; and the Harrisburg Symphony Choir. This new branch of the orchestra's activity, conducted by Walter G. McIver, was heard for the first time.

The program comprised the Bach Concerto for Four Pianos, the Weber Concertino for Clarinet, Op. 26, the Widor Chorale and Variations for Harp and Orchestra, the Palestrina, Motet 'O Bone Jesu', the Kopolyov 'Alleluia, Christ is Risen' for forty voices a cappella, Mr. McIver conducting, the Chaminade Concertino for Flute, the Mary Lucas Concert Overture, the Bach Choral with Orchestra, 'Jesu, Joy of Man's Desiring' and the Tchaikovsky, 'Capriccio Italien'. Mary Lucas, English composer, whose Concert Overture was given its first public performance in America, was in the audience and acknowledged the hearty applause. The soloists gave an excellent account of themselves. The choir had exceptionally fine tone and revealed gratifyingly thorough training.

Jacques Jolas, pianist, was presented by the Wednesday Club in an interesting recital at the Civic Club on March 22.

The Yale University Glee Club, under Marshall Bartholomew, gave a concert in the State Education Building on March 28. The first group, Student Songs of Many Countries, contained two by Grieg, one by Haydn and one by Marschner. Another group, Songs of Finland, introduced a work by Sibelius.

LUTHER MOFFITT

### Genia Robinor Plays in Philadelphia

PHILADELPHIA, April 20.—Genia Robinor, pianist, who recently returned from London where she gave a highly successful recital, repeated her English program at the Settlement Music School here on March 30. Miss Robinor, who is on the faculty of the school and associated with the Curtis Institute, presented a list wide in scope and interesting in musical content. Her brilliant technic and keen interpretative powers were shown particularly

in Chopin's Sonata in B Minor and Bach's Chromatic Fantasy and Fugue in the von Bülow edition. Her program included works by Scarlatti, Poulenc, Rachmaninoff, Glière and Dohnanyi, and she added encores by Respighi and Arensky. C. K.

## THREE ORCHESTRAS HEARD IN DETROIT

### Civic Symphony, Association Orchestra and Musical Group in Programs

DETROIT, April 20.—The third in the series of Young Artists' Concerts by the Detroit Civic Orchestra on March 27 in Maccabees Auditorium, offered Murray Present as piano soloist. The orchestra under Bendetson Netzorg, played works by Mendelssohn, Grieg and Svendsen. Master Present offered Mendelssohn's Concerto in G Minor.

The third and final concert of the tenth anniversary of the Association Orchestra under Valter Poole, took place on April 6 in Scottish Rite Cathedral of the Masonic Temple. The all-Russian program presented two soloists, Evelyn Gurvitch, pianist, and Larry Teal, saxophonist. Miss Gurvitch played the piano concerto by Shostakovich and Mr. Teal the Saxophone Concerto by Glazounoff. The final half was devoted to a performance of the Tchaikovsky Fourth. Both soloists revealed able technical and interpretative prowess.

The final program of the Tuesday Musicales was given on April 5 when Mr. Poole conducted the orchestra in the Mozart D Minor Piano Concerto with Gizi Szanto as soloist. Helen Fairchild played organ solos and the chorus was directed by Gertrude Gier Greer.

RUTH BROTMAN

### Virgil Fox Appointed to Peabody Faculty

Succeeding the late Louis Robert, Virgil Fox, young American organist, has been appointed to the faculty of Peabody Conservatory and has begun his duties there. He is available only for a limited number of lessons, so that his concertizing activities will be uninterrupted. Mr. Fox's final spring engagement is as soloist with the Guild of Organists in Boston on May 3, when he will play for representatives of three states in convention.

### William Pelz Plays His 'Sentimental Rhapsody'

William Pelz played the piano part of his 'Sentimental Rhapsody' with the Indianapolis Symphony under Fabien Sevitzky recently. The work had its premiere at the hands of Guy Maier in Oklahoma City. It has also been heard in Detroit and St. Louis.

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# ORCHESTRAS

(Continued from page 21)

with the composer and the conductor. This was a heartening sample of American composition performed his own work with distinction.

Mr. Chasins's Concerto had been played for the first time, in its revised estate, at a previous concert. Again the composer performed his own work with distinction and was heartily applauded.

After intermission Bach and Beethoven came to lusty interpretations under Mr. Barbirolli's arm. The Bach was especially noteworthy for the forthright character of its performance and the audience was allowed to savour something of its amazing vitality. In the Beethoven those qualities that fashion an epic were again discovered. W.

## Barbirolli Conducts Delius's 'Appalachia'

New York Philharmonic-Symphony, John Barbirolli, conductor. Soloists, Richard Bonelli, baritone; Norman Cordon, bass. The Schola Cantorum, Hugh Ross, conductor, and the Boy Choristers of St. Paul, Flatbush, Ralph A. Harris, conductor, assisting. Carnegie Hall, April 14, evening.

Trumpet Voluntary for Organ, Brass and Percussion ..... Purcell-Wood  
Variations on an Old Slave Song 'Appalachia' ..... Delius  
'Parsifal' Act I: Prelude, Transformation Scene, Grail Scene ..... Wagner

Second of Delius's major works for chorus and orchestra to be produced here this season, 'Appalachia' was movingly sung by the Schola Cantorum and superbly played by the orchestra. Mr. Barbirolli conducted with a communicative enthusiasm and reverence for this eloquent score. It must be admitted that these variations on an old slave song have not the majestic power and unflagging inspiration of Delius's 'Mass of Life'. But there is a profound mystical serenity in this music and a poignant originality of speech which for one listener, at least, swept away any mental reservations. The choral endings and the final settings of verse are the most felicitous sections of the score. Just before the close, Delius builds up a towering passage for full chorus and orchestra which in a few measures atones for the awkwardness of some of the earlier orchestration and writing.

Purcell's trumpet voluntary was zestfully played, with the sonorous brilliance of the Philharmonic brass choirs in full display. After intermission came three generous excerpts from 'Parsifal' in which again the orchestra played with virtuosic brilliance of tone. Richard Bonelli sang the music of Amfortas movingly. It is difficult to infuse these outbursts of pain and exaltation with conviction on the concert platform unaided by the subtle magic of the theatre. Norman Cordon sang the music of Titorel and the choral passages were sung by the Schola Cantorum, aided by the boy choristers of St. Paul's (Flatbush). On the whole the singing was well done, though the intonation of the off-stage groups left something to be desired. Mr. Barbirolli interpreted this music with reverence, vainly trying to stem the inappropriate applause at its conclusion. It is not given to everyone to enjoy all of 'Parsifal'.

On Sunday afternoon the same program was repeated for an enthusiastic audience. S.

## Rodzinski Introduces New Shostakovich Symphony

NBC Symphony Orchestra, Artur Rodzinski, conductor. Studio 8-H, Radio City, April 9, evening.

Overture to 'Oberon' ..... Weber  
Symphony No. 5 ..... Shostakovich  
First Suite of Old Airs and Dances for Lute ..... Resnais  
'Fete-Dieu a Seville' ..... Albeniz-Arbores  
Excerpts from 'Die Meistersinger' ..... Wagner

Like his other compositions, this new symphony by Shostakovich has momentum, and is expertly put together. But it is compounded of the high-flown and the banal, the vigorous and the trite. Much



Richard Bonelli, a Soloist in the Philharmonic Presentation of 'Parsifal'

of the fifth symphony runs like a machine, with a steely, xylophonic hardness in the scoring, more than a little soulless and mechanical in its suggestion. At other times it is naive and close to the popular, with the brass section emulating a military band on parade. There are the usual four movements, with nothing revolutionary in the form.

Mr. Rodzinski and his players contrived a spirited and altogether clear performance. They achieved more enamoring results, however, with the Arbos and Respighi adaptations and the excerpts from 'Meistersinger' that included the prelude to the third act, the dance of the apprentices, the entrance of the meistersingers and the finale of the opera. The playing of the strings was particularly fine-grained in the opening measures of the Weber overture. T.

## Rodzinski Conducts 'Zarathustra'

NBC Symphony, Artur Rodzinski conducting. Radio City, April 16, evening:

Toccata and Fugue in D Minor ..... Bach-Wertheim  
'Also Sprach Zarathustra' ..... Richard Strauss  
Suite from 'The Birthday of the Infanta' ..... Schreker  
Overture to 'Die Fledermaus'; 'Tales from the Vienna Woods' ..... Johann Strauss

From Richard to Johann this brilliant concert by the NBC Symphony spanned a wide range of music. Mr. Rodzinski is something of a specialist in the scores of the latter-day Strauss, and one may always anticipate an original interpretation from him, as was shown on this evening. It was in passages of melodic detail, in the song of the 'cellos after the sunrise and in the intricate detail of the gargantuan fugue that the orchestra was most effective. Both in the introduction, in which Strauss envisages a cosmic dawn, and later in tumultuous climaxes the tone lacked cohesion and impact. On the air much of this may have been regained. Flawed by passages of astounding triviality as it is, this work will long remain the Seven Wonders of orchestration. Conductor and orchestra threw themselves into its interpretation with an élan which more than made up for occasional flaws of intonation and balance.

The D Minor Toccata and Fugue in the Wertheim version is dramatically effective, but uneven in the orchestral line. Oscar Wilde's exquisite story of 'The Birthday of the Infanta' has inspired many ballets, of which Schreker's is by no means the best. After this pleasant, if somewhat insipid music, the Johann Strauss overture and waltz came with tonic zest. Mr. Rodzinski conducted them with a fiery enthusiasm, though both his dynamics and his tempi were mannered to the point of breaking up the intoxicating flow of the waltz. The audience gave him an ovation at the end of the 'Zarathustra' and remained at the close of the program to applaud. S.

## GRACE MOORE ENDS TOUR OF THE SOUTH

Soprano in Recitals and with Festival in Columbia, S. C.—To Sing New Roles in Chicago

With a concert in Raleigh, N. C., on April 22, Grace Moore completed a tour of the south that has brought new triumphs to the soprano. Of particular importance was her appearance at the Columbia, S. C., Festival, when she sang with the National Symphony under Hans Kindler on March 26, in the closing evening concert. There was a statewide attendance of 4,000 at this two-day festival, which also featured Dalies Frantz as an orchestra soloist, the Shandon Choral Society and a state instrumental contest and college chorus. Miss Moore sang Schubert's 'Omnipotence' with orchestra and chorus as a closing work.

Other southern concerts were those under the auspices of the Women's Departmental Club in Shreveport, where she broke all records for attendance and box-office; in Savannah on Marvin McDonald's course and in Richmond with the Civic Music Course.

Miss Moore will open the Essex County Symphony Summer Season on June 6 at Newark, will be soloist at the New York Stadium on June 27 and at Hollywood Bowl on July 22. On Nov. 11 she will begin her appearances at the Chicago Opera, where she will sing two roles new to her, in 'Louise' and 'L'Amore dei Tre Re'.

## Fritz Mahler Conducts Wagner Concert

The New York Civic Orchestra, with Fritz Mahler conducting, gave a Wagner concert in the Federal Music Theatre on the afternoon of April 10. Margaret Halstead was the soprano soloist in Brünnhilde's 'Ho-jo-to-ho' from 'Die Walküre' and the Liebestod from 'Tristan and Isolde'. The orchestral part of the program comprised the Preludes to Act I and III of 'Lohengrin', Siegfried's 'Rhine Journey' from 'Götterdämmerung', the overture to 'Tannhäuser' and the prelude to 'Die Meistersinger'.

## Rebner Plays with Federal Symphony

At the concert given by the Federal Symphony under the baton of Willem Van Hoogstraten in the Federal Music Theatre on the evening of April 10, Wolfgang Rebner was soloist in Mendelssohn's Piano Concerto in G Minor. The first half of the program was devoted to Sibelius's 'Tempest' and Fifth Symphony. Schubert's 'Rosamunde' Overture, Rimsky-Korsakoff's 'Capriccio Espagnol' and three Brahms 'Hungarian Dances' completed the list.

## Phil Sym Ensemble Gives Concert

The Phil Sym String Ensemble, composed of twenty-four young players trained by members of the New York Philharmonic-Symphony under the auspices of the scholarship committee of the Society and conducted by Jettie J. Denmark, gave a concert at International House in Riverside Drive on April 17. Harold Kohon, concertmaster, was the violin soloist. The program comprised a new work by Arcady Dubensky, 'Meditation', and compositions by Bach, Mozart, Corelli, Spohr, Hindemith, Tchaikovsky, Rimsky-Korsakoff, Falla and Sarasate.

## Milton Kaye Gives Prize Concert at MacDowell Club

Milton Kaye, pianist, a winner in the MacDowell Club Young Artists Contest, gave his prize recital in the club auditorium on the evening of April 10. Mr. Kaye presented Busoni's transcription of Bach's C Major Toccata and Fugue; the 'Appassionata' Sonata of Beethoven; a first performance of a Sonatine by Schebalin; the F Minor Ballade of Chopin; Three Preludes by Gershwin; a Short Suite of Four Pieces by North, and the Sailor's Dance from Glière's 'The Red Poppy'. Mr. Kaye's playing was excellent and seemed to justify the bestowal of the award.

## Ralph McDowell Gives Recital

Ralph McDowell, baritone, gave a recital at the Barbizon on the evening of April 12. He began with a Mozart recitative and an aria from 'The Marriage of Figaro', following these with three Schubert Lieder and a French group which included songs by Debussy, Koechlin, Kricka and Fourdrain. The rest of the program comprised Lieder by Jensen, Strauss and Erich Wolff and songs in English by R. Hughes, J. Wolfe, E. Farrar, Hageman and Warren. Elizabeth Peyser was the accompanist. E.

## Elizabeth Furcron Gives Recital

On the evening of April 5, Elizabeth Furcron, pianist, gave a recital at the Barbizon. Miss Furcron played the Bauer arrangement of Franck's Prelude, Fugue and Variations, Op. 18, the Sonata in G by Arnold Bax, Poulenc's 'Moments Perpetuels', two Rachmaninoff works and Chopin's F Minor Fantasia. N.

## Wager Swayne Buys House Near Fifth Avenue; Plans Studios

Wager Swayne, teacher of piano, has bought the house at No. 1 East Sixty-second Street, which he will convert into apartments and studios. He plans to build for his own use on the roof of the present structure an apartment and a forty-foot studio. The house was formerly the residence of the late James B. Clews.

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# MUSIC: Orchestral Works and Songs of Interest Released

## THREE ORCHESTRAL WORKS BY MAGANINI PUBLISHED

THREE orchestral works by Quinto Maganini, 'South Wind', 'Sylvan' Symphony and 'Tuolumne', published in the 'Edition Musicus New York', have recently been released through the Affiliated Music Corporation. The first is officially designated as "an orchestral fancy for grand orchestra", the second is designed for a chamber orchestra, while 'Tuolumne', which is issued on an assigned copyright from J. Fischer & Bro., is "a Californian rhapsody for orchestra with trumpet obbligato".



Quinto Maganini

While not the most extended, the imaginative and atmospheric 'South Wind' is the most elaborately conceived of the three works. It is continuous but it naturally falls into three divisions, a Moderato section, a section marked 'In modo di barcarolle', which is broken into by a 'Marcia misteria', and, finally, a return of the cantabile theme of the first section.

The work opens with the Indian drum beating a persistent pattern against a long-held pianissimo dissonance in the divided violins, with which for a background the solo flute enters with a cadenza, a harbinger of the conspicuous role to be played by that instrument throughout. A cantabile theme is soon introduced in the strings but the flute eventually regains the center of the stage and ends the section with a repetition of its opening cadenza. The solo oboe is thrust into the foreground with the beginnings of the barcarolle in a swingingly rhythmic theme, and in the 'Marcia misteria' interlude the Indian drum returns with its characteristic rhythmic motive heard at the beginning, while the solo flute reasserts its dominance in an extended florid passage and then brings back the theme of the barcarolle. This in turn gives way to the return of the cantabile theme of the first section, now elaborated and sung by flutes and strings, with the scoring developing more and more brilliancy up to an impressive ending.

The score calls for an orchestra of large dimensions, with an unusually varied complement of percussion instruments, involving the triangle, campana, Glockenspiel, gran cassa, piatti, tambour de basque, celesta, 2 tambuti militari, tam-tam and the usual drums, besides the Indian drum.

Again in the little 'Sylvan' Symphony Mr. Maganini has written music of much charm, which he has scored with equal resourcefulness and adroitness. The four movements bear specific titles, 'Crags', 'Night', 'Daybreak' and 'Frogs'. And here again the composer has singled out the woodwinds for special favors. In 'Night' a very poetic mood is created, while 'Daybreak' is a spirited little scherzo, and 'Frogs', with its element of grotesquerie, is a 'Toccata burlesca' and lives up to the implications of that designation. The scoring is for flute and piccolo, alternating, oboe and English horn, clarinet in B flat,

bassoon, two horns and string quartet with double-bass.

As for 'Tuolumne', it is not one of Mr. Maganini's most recent compositions in point of actual writing, although only now issued in this form. The title is an Indian word meaning 'Land of Many Waters' and is the name of the county in which the Yosemite Valley lies. The composer explains that it is an effort to express the moods and reveries inspired by that territory. There is, naturally, a pronounced Indian strain in the music of this rhapsody and the prominence given to the trumpet throughout lends a decidedly unusual color effect. Among the choicest moments are a Largamente near the end and then the final Largo e tragico pages.

## INTERESTING NEW SONGS ARRIVE FROM OVERSEAS

NEW SONGS arrived from England and the London firm of Stainer & Bell (New York: Galaxy Music Corporation) include two especially fine songs for men by C. W. Orr in 'The Lads in Their Hundreds' and 'Soldiers From the Wars Returning', settings of poems by A. E. Housman. The composer has had inspiring material to work with in the texts chosen and he has responded with significant results in both cases. The first has a gay Irish lilt, for all the tragic implications of the poem as it develops, while the second is essentially English in spirit, bold in line and rugged in harmonic feeling.

Then 'Corrymeela', a setting by E. Byne Haggerty of one of Moira O'Neill's 'Songs of the Glens of Antrim', has all the flavor of an Irish folksong in the characteristic contour of its wistful melody. It is an appealingly homesick song and as lovely as any in the established repertoire of Irish folk-music.

In addition, there is the version of Schubert's unfinished song 'Gretchen's Bitte' as completed by Nicholas Gatty and supplied with English words by A. H. Fox Strangways. Mr. Gatty deserves great credit for the taste and discretion with which he has accomplished his delicate task. The song will now doubtless make its way speedily in the repertoire of singers of the German Lied.

## A BRACE OF FLUTE SOLOS AND A NEW SPANISH SONG

TWO EFFECTIVE flute solos by Oscar Milson have just been published by the Edward B. Marks Music Corporation under the title of 'Two Memoranda'. Designed, as a matter of fact, for either flute or violin, with piano accompaniment, the first Memorandum is in F Minor and the second, in E Flat Major.

These are charming musical moments, both of them, especially Memorandum No. 1, which is the more distinguished of the two. An Andante doloroso, it has a plaintive cast of nostalgia for far-off times or places and reaches a singularly expressive climax in a cadenza for the solo instrument. Memorandum No. 2, as befits an Allegretto pastorale, is in happier mood.

The same publishers have also brought out a Spanish song, 'Gitana' ('My Gypsy') by Federico Longas, with both Spanish and English texts, from the repertoire of Lawrence Tibbett, and an arrangement of Liszt's 'Liebstraum' in A flat for two

pianos by Felix Guenther. 'Gitana' is a spirited, colorful song with insistent figures in the accompaniment that give to the rhythm an infectious character.

As for the 'Liebstraum' transcription, a piece that requires so essentially personal an approach will demand above all in a two-piano version two hearts that beat as one, to say nothing of four hands that play as one in the two cadenzas especially, the originals of which are retained in the first piano part while similarly constructed figurations have been devised for the second piano. It will undoubtedly be difficult for any two players to synchronize their parts perfectly without having to resort to metronomic stiffness of rhythm.

## 'SONGS OF CONQUEST' SET FOR MIXED CHORUS

IN HIS 'Songs of Conquest', a cycle for chorus of mixed voices, clothing in musical terms a text by Phelps Putnam, Harl McDonald has chosen an idiom that leans heavily upon consecutive fifths and successions of fourths, so heavily indeed that the composer seems to have become intrigued with their effect without duly considering how appropriate, or otherwise, they may be in such profusion for reflecting the spirit of such words as he has here taken in hand. Accepting the manner of writing of his choice one instantly recognizes, however, that he has written with resourcefulness notwithstanding the limitations automatically invoked by it. The work is published by the Elkan-Vogel Company.

The cycle consists of four parts, the first representing "the breadth and extent of man's empire", the second, "a complaint against the bitterness of solitude"; the third, "a declaration for increase of understanding among the peoples of the world", and the fourth, "the exaltation of man in his migrations and in surmounting natural barriers". The music covers in all twenty-six pages of three complete choral staves each.

There are many passages, notably in the first and third choruses, of either consecutive fifths in the upper voices against the same device in the two lower voices, or fifths in the upper voices against fourths in the lower, or vice versa. It may be that the Organum effect thus produced will fall invitingly upon the ears of many to whom such an effect is unfamiliar, but there is an austerity, as well as an angularity, in this idiom that deprives the words of a measure of the heart-warming effect their author must have intended in proclaiming "Man has prevailed, Man is his own", and so on. In any case this is no such stilted text as were most of those originally set to Organum, and such exultant stanzas as form the texts of the first and third Songs, especially, would seem to call for sonorously rounded harmonization rather than a somewhat archaic style whose thinness an occasional florid line scarcely relieves. However, the music may quite conceivably prove arresting to many listeners by virtue of its very aspect of detachedness.

## A PRIZE-WINNING SONG AMONG VOCAL NOVELTIES

AMONG the new songs from the publishing house of Carl Fischer is the lovely 'Evening Song' by Edward E. Menges which won the Kimball Prize offered by the Chicago Council of Teachers of Singing last year. The composer has matched Sidney Lanier's poem with music of imaginative beauty and has been singularly successful in evoking the poetic mood of the words. The accompaniment is also the achievement of fine musical judgment. The song is published in two keys.

'To My Mother', with both words and music by Robert MacGimsey, is already somewhat familiar through having been introduced and featured by John Charles Thomas. Intended to be sung as a reverie, it is appealingly sentimental but this quality is kept within the bounds of good taste. It is issued in three keys. The same composer's 'Shadrack', vividly and amusingly

representing a Negro preacher's sermon, within an insistently rhythmic accompaniment, appears as a re-issue.

Mark Andrews has written a charming little song that is essentially grateful for a low voice in 'Indian Summer', with lyric by Robert Kelso; while Clarence Loomis's music for Clayton Quast's whimsical verses about 'Evolution' proves to be just the right setting, reflecting all the humor of the text. With 'I Could Not Love This World So Much', a setting of words by Colin Wood, Mana-Zucca reaches her Opus 147. It is an effective song along somewhat conventional lines, with the requisite high notes coming in at the psychological moments but with a tritely shaped final phrase.

Olive Dungan's set of four songs with lyrics by Vivien Yeiser Laramore is represented by 'Autumn' and 'Little River', of which the first is a brilliant concert song for high voice, with a sonorously full-blooded accompaniment. 'Little River' is also effective but in a simpler way, and with its ending handicapped by the weakness of the final words.

This latest sheaf of Carl Fischer song novelties further includes five of seven new songs by Elinor Remick Warren, 'Lament for Love', 'Melody Out of My Heart', 'The Nights Remember', 'Things We Wished' and 'Who Calls?'. Of these 'Who Calls?', a setting of a poem by Frances Clarke Sayers, is the song of the greatest spontaneity and most striking character. 'Melody Out of My Heart' and 'Lament for Love' rank next to it. 'Things We Wished' starts out promisingly but soon loses itself in the fog of forced harmonic effects which this gifted composer seems to have developed into something of a mannerism that weights the wings of her fancy and frequently prevents it from "taking off". With such notable compositional fluency as her songs reveal, greater eloquence could frequently be achieved with a more spontaneous and straightforward utterance.

## — BRIEFER MENTION —

### Piano Solo:

Three Preludes, by Frederic Lord. Short pieces in the English modern idiom, suggesting the Arnold Bax harmonic feeling. The first, an Allegro, offers a good drilling in irregular rhythm as it is written in groups of five against three almost throughout. The second, a slower, improvisational piece, has the most atmosphere of all and is, on the whole, the most interesting, though not devoid of forced effect, while the last is a one-page Presto con fuoco (London: Chester, New York: G. Schirmer).

'Viennese Mood', by Olive Dungan. A graceful, attractive waltz in supposedly Viennese idiom, but with the rhetorical accent of the line conflicting with the fundamental accent of the rhythm (Carl Fischer).

Six Piano Pieces Arranged from Songs by Chopin, by Ivor R. Foster. Prompted by the realization that Chopin wrote no "easy" music and the fact that many of his Polish songs, which are rarely, if ever, heard, contain melodies of great charm, the adaptor has made easy and tasteful arrangements of half-a-dozen of the best of them, which should serve a very useful purpose as an introduction to the Polish master. The songs used are 'The Maiden's Wish', 'Troubled Waters', 'Drinking Song', 'Spring's Messenger', 'Lament' and 'My Beloved'. Two are one-page pieces, the others occupy two pages each (London: Novello, New York: H. W. Gray).

### String Orchestra:

The 'Golden Sonata' by Henry Purcell, arranged by Henri Elkan for three violins, viola, cello, double-bass and piano, the third violin and piano parts being optional, although they enrich the sonority of the work. An admirable arrangement of one of the English master's most famous instrumental works is a noteworthy addition to the publishers' Orpheus String Series (Elkan-Vogel).

## New Songs by American Composers

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FROM THE HEIGHTS . . . . .	Robert Elmore
SEE, SABINA WAKES . . . . .	H. Merrills Lewis
SINCE YOU ARE GONE . . . . .	William J. Reddick

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# BOOKS: Valuable Studies on Recent Music History and Instruments Appear

IN 'Music Since 1900' (New York: W. W. Norton & Company, Inc.) Nicholas Slonimsky, Russian-American composer, conductor, critic and essayist, has published a sort of glorified musical diary. In it he has listed in chronological order practically everything of any importance that has happened in the world of music since, really, 1899, for his first entry is dated "1 January, 1900". It is this:

"The first volume of the complete edition of the works of Hector Berlioz, precursor of modern developments in music, is issued by Breitkopf and Härtel, under the joint editorship of Felix Weingartner and Charles Malherbe, archivist of the Paris Opera."

The second entry, under 6 January, 1900, records the birth at Lyons of Pierre Octave Ferroud, "French composer of neo-romantic, often programmatic, music, in an advanced tonal idiom, with an energizing rhythmic sense." The third, under 14 January, 1900, reports the world premiere of Puccini's opera 'Tosca', at the Constantin Theatre in Rome.

The last entry of all reports the death of Maurice Ravel, in Paris, on Dec. 28, 1937. In between these first and last dates there are more than 1,500 items, giving exact dates and succinct descriptions, and filling 434 pages of text.

This main section of the book is followed by a "Concise Biographical Dictionary of Twentieth-Century Musicians," listing all the important musicians and composers who lived into the Twentieth century or are living now. A final section includes thirteen letters and documents of historical significance, such as manifestoes of various musical organizations, letters that throw light upon developments of the period, and a list of additions and emendations to the leading musical dictionaries. Many corrections are made of erroneous dates in standard works of reference.

The work is the result of painstaking research carried on for several years both in person and by correspondence, not alone in the United States, but in Russia, Finland, Estonia, France, Austria, Germany, England, Italy and even in Japan. It constitutes a unique compendium of interesting, often useful, sometimes invaluable information—all made easily available for those interested in modern music by an excellent index.

That the book has proved of real value is attested by the fact that its publishers have brought out a second edition of it within six months of its initial publication. G. W. H.

## A Fascinating Chronicle of Musical Instruments

A fascinating volume, H. W. Schwartz's 'The Story of Musical Instruments' (New York: Doubleday, Doran), is buttressed by the author's thorough knowledge of his subject, both technically and in relation to the use of instruments in an orchestra, whether of the symphonic, operatic, or jazz order.

This is no dry-as-dust book, written only in terms of diagrams, charts and pedan-



Nicholas Slonimsky, Compiler of 'Music Since 1900'

tically vibrating air columns, but an engrossing category of musical instruments, each with its peculiar color and history, and of their sum total, the symphony orchestra. All is leavened with the salt of a quiet humor.

Mr. Schwartz begins his work with a 'Recipe for a Symphony', then a chapter on 'How the Orchestra Grew', highly illuminating, followed by individual sections on separate instruments. These are the backbone of the book. Almost all have delightful sub-titles, for instance, 'The Violin Family—Aristocrats of the Orchestra', 'The Double Reeds—Expatriated Orientals', 'The Single Reeds—Ugly Ducklings', 'Saxophones—The Scapegoats of Jazz', 'The French Horns—Graduates of the Chase', and so on.

Mr. Schwartz is not only well informed on the technical and material aspects of the instruments he so ably discusses, he knows music and musicians as well—and throws in a pinch of natural science for good measure. He writes: 'Makers of instruments . . . search the world for their materials. The collecting of these furnishes enough romance to fill a volume. The clarinet reminds us of the labours of native blacks in the tropical wastes of South Africa . . . the wierd sound from the temple block echoes the woodsman's ax in the depth of the redwood forest of China . . . and if nature had not chosen to throw together in one little spot in Southern France a peculiar combination of dry top-soil, a sub-soil moistened by the salty seepage of the Mediterranean sea, a unique mixture of organic substance to nourish the roots, and a warm sun from a pleasant sky to bathe the leaves, we would have no reeds.'

Bow-wood comes from the dry, rocky soil of interior Brazil and is shipped out through the port of Pernambuco. For fine violins there is 'nothing like the giant Norway Spruce or Swiss Pine for a violin

top. These great trees grew up to heaven for a hundred to a hundred and fifty feet, and their grain was even and straight as parallel beams of light . . . They (the early violin makers) didn't know then, but scientists have since found out, that sound travels faster through this wood than any other, attaining a velocity through the grain lengthwise of fifteen thousand feet per second . . .'

It is an engrossing book; the author has much to say, says it well and to the point. It is indispensable to the library of either musician or layman interested in music. W. H. P.

## Basil Maine Reviews the English Musical Scene

Basil Maine, English music critic, author, and radio columnist for the London Sunday Times and correspondent for MUSICAL AMERICA, tells an old tale to his fellow-countrymen in his new book, 'The Glory of English Music', with a foreword by Sir Adrian Boult. From the time of Henry Peacham who wrote in 'The Compleat Gentleman' to the effect that England neglected her composers for a foreign Kickshawibus, to the present time when Mr. Maine says much the same thing, Englishmen (and Americans as well), have been singularly deaf to native composers.

This book is intended to remedy that defect and if intelligent, witty and entertaining writing can accomplish that end, it certainly should. The volume begins with William Byrd and ends with Walton's First Symphony; in between are chapters on The Fantasy, Henry Purcell (what book on English music would be complete without him?), The Renaissance in English Music, the Contemporary Scene and Crisis. Mr. Maine holds Walton out as the hope for English music and by virtue of the promise that composer has shown, there should be no reason why that hope should not be fulfilled. The book is published by Alan Wilmer, Ltd., London.

## Bengt de Törne's Close-up of Sibelius as Man and Musician

Bengt de Törne in the slight introduction to his book, 'Sibelius: A Close-up' (Boston: Houghton Mifflin), remarks that it has been his "whole ambition to play Boswell to the Dr. Johnson of Sibelius", and in its lightly informative, chatty manner, the book holds interest for students of the Finnish composer, as well as the average layman who simply "likes Sibelius".

Anecdotal in character, the light volume reveals aspects of the musician as man and composer that are valuable. The composer spoke freely with Mr. de Törne, who was fortunate in having Sibelius as his teacher, and throughout the book the musician emerges in all the greatness of his simplicity and humanity. The serious student will learn much of Sibelius's ideas concerning orchestration and composition and the layman will gain a sympathetic insight into one of the towering figures in the world of music today. W.

## Events in Musical History

'Comeos of Musical History' by Stewart Macpherson (London Boosey and Hawkes, Limited) treats of the most important hap-

penings in musical history from the 16th century down to Strauss, Debussy and Elgar. The author has taken as his motto "Le style c'est l'homme" and with copious musical examples he characterizes the styles of the great composers. Biographical details are given where they have bearing on historical summary. Charts at the end of the book draw parallels with the developments of the other arts.

## 'Radio Annual' Published for First Time

The first edition of 'Radio Annual 1938', published by Radio Daily, is a practical and working guide to Radioland. As the editor, Jack Alicote, says in his introduction, "statistical and informative data has been gathered from the four corners of the world. The volume is in three major sections: Stations and Networks, Backstage, and The Business Side. Lesser departments include The Literary Side, The Legal Side, The Cultural Side, Television, The Technical Side and a comprehensive Foreign Section."

For anyone, even remotely connected with radio, the volume is a rich vein of information and practical assistance as well as interest. W.

## NBC Publishes a Book About Its Orchestra

'The NBC Symphony', a book describing the orchestra from its inception, with biographies of its conductors and with charcoal portraits by Bettina Steinke, has just been published by the National Broadcasting Company of New York. Hendrik Willem van Loon has written an engrossing introduction and there are candid camera photographs by William Haussler and Sydney Desfor. Walter Koons has written the orchestra's history and the conductorial biographies, Philip Kerby, the biographies of the personnel. The format is unusually attractive. W.

## A.G.O. Sponsors Anthem Contest

Under the auspices of the American Guild of Organists, the H. W. Gray Company offers a prize of \$100 for the best anthem submitted by any musician of the United States or Canada, with an English text to be selected by the composer. The manuscript, signed with a nom de plume, with the composer's name and address in a sealed envelope, should be sent to the American Guild of Organists, 1270 Sixth Avenue, New York, not later than Jan. 1, 1939.

## Douglas Stanley Gets Degree

TACOMA, WASH., April 20.—Douglas Stanley, voice teacher, received the honorary degree of Doctor of Music from the College of Puget Sound in Tacoma recently at the fiftieth anniversary celebration of the college.

## Carl Fischer to Open Store in 57th St.

Carl Fischer, Inc., will open a retail music store next September at 119 West 57th Street on the main floor, it was announced recently.

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Mitchell

Eve Maxwell-Lyte, Singer of Traditional Songs

Eve Maxwell-Lyte, English singer of traditional songs of many lands, who sailed for Europe after a tour of Canada and the United States, recently signed a

contract with Catherine A. Bamman to appear under her auspices. After a Canadian transcontinental tour this year she sang in America for the first time in Washington and in New York City. She has been re-engaged in all of the cities in America and Canada where she appeared this year.

#### Ponca, Okla., Singers Appear in St. Louis

St. Louis, April 20.—The Music Teachers' Vocal Ensemble of Ponca City, Okla., sang at a luncheon at the Music Educator's National Conference in St. Louis recently. Members of the ensemble are Florence Mitschrich, Dorothy Beatie, Louise Major, Lois Jones, Veta Dowell, Gayle McCorkle, Kathryn McNew and Frances Smith Catron, conductor.

#### Ossy Renardy, Violinist, Heard in Broadcast with Orchestra

Ossy Renardy, 17-year-old violinist, played the first movement of Lalo's 'Symphonie Espagnole' as soloist with Mark Warnow's orchestra in a broadcast of March 20. Clyde Barrie, baritone, sang on the same program.



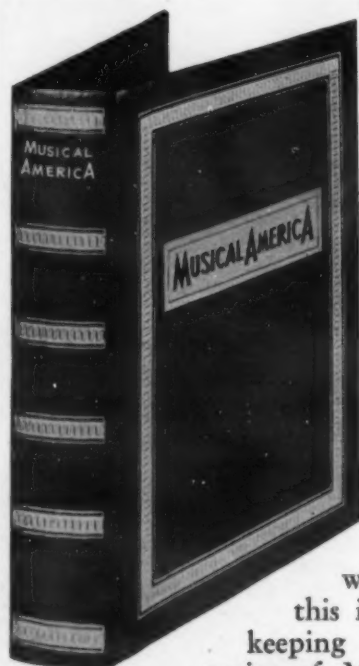
Houch-Dumont

At the Speaker's Table of the Membership Week Dinner of the Northern Valley Civic Music Association are, Seated from Left to Right, Mrs. A. B. Fisk, Etta Amend, Mrs. Alois Havrilla, Mrs. E. M. Huff, Mrs. C. D. Kerr, and Mrs. E. S. Rudloff. Standing, from Left to Right, are E. S. Rudloff, Warren Ingalls, A. B. Fisk, O. O. Bortorff, Judge Irving S. Reeves and William Janaushek

ENGLEWOOD, N. J., April 20.—The Northern Valley Civic Music Association is celebrating the most successful membership week in its experience. Before the campaign opened more than half of the memberships were taken. By mid-week of the campaign the capacity of St. Cecilia's Auditorium, where the concerts are given, was reached. From then on a waiting list was established for surplus memberships. The association was organized several years ago under the presidency of

Alois Havrilla.

The artists selected for 1938-'39 season are: Erika Morini, Argentinita and her ensemble, Luboshutz and Nemenoff, and Lauritz Melchior. The membership week dinner was held at the Knickerbocker Club in Tenafly. O. O. Bortorff, vice-president and general manager of the Civic Concert Service, was the principal speaker. Judge Irving S. Reeves is president of the association. William Janaushek was in charge of the membership week.



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## PHILADELPHIA HAILS POPULAR RECITALISTS

### Marian Anderson Returns Home for a Concert—Martini, Swarthout Appear

PHILADELPHIA, April 20.—Marian Anderson, Philadelphia-born contralto, returned for a splendid recital in the Academy of Music on April 1. She sang groups of Lieder by Schubert, Wolf and Sibelius, a secular cantata 'The Suicide of Lucretia' by Handel, and five negro spirituals.

Nino Martini gave a recital under the auspices of the Artisans Extension Committee in the Academy of Music on March 31 before a large audience.

Gladys Swarthout appeared before a cordial audience in the same auditorium on March 25. She sang Gluck's 'Di quest'ra cetra', Stravinsky's 'Amor dormiglione', Respighi's 'Pioggia' and 'Scherzo', Obradors' 'Con amores' and other works. The excellent accompanist was Fritz Kitzinger.

The same evening Eudice Shapiro, violinist, National Federation of Music Clubs award-winner, played in Casimir Hall, Curtis Institute of Music. Vladimir Sokoloff was her accompanist. For a new Sonata in A Minor by Sol Kaplan the youthful composer was at the piano. On March 24 Waldemar Giese, contrabassist, appeared in the Academy of Music Foyer, with Maurice Katz at the piano.

Brahms's Sonata in A and Mendelssohn's Concerto were the high points on a program given by Alvin Rudnitsky, talented young violinist, with Waldemar Lichowsky at the piano in the concert hall of the Zeckwer-Hahn Philadelphia Musical Academy on March 23. Fine musicianship marked the playing of Genia Robinor, pianist, at a faculty recital in the Settlement Music School on March 30. Another satis-

fying recital was given by Horace Alwyne, head of the department of Music at Bryn Mawr College, in Goodhart Hall on March 21. A concert was given in the Philadelphia Music Center on April 3 by the Philharmonic String Quartet, Oscar Langman and Morris Marcus, violins, Aaron Molind, viola, and Jacob Gessel, cello; Gabriel Braverman, violinist, and Sara Borden, pianist. A group of Brahms's Lieder engaged Nadia Golomshtock, soprano, and Paul Erfer, pianist.

Nelson Eddy, baritone, was welcomed by a capacity audience in the Academy of Music on March 17. Music by Bach, Schubert, Wolf, and others was supplemented by many encores. Theodore Paxon was at the piano.

Under auspices of the Artisans Extension Committee, a joint recital was given by Elisabeth Rethberg and Ezio Pinza in the Academy of Music on March 16.

The Philadelphia Trio presented an all-Russian program in the Ethical Culture Society auditorium of March 17.

WILLIAM E. SMITH.

## CLEVELAND RECITALS

### Organist and Faculty Members of Cleveland Institute Are Heard

CLEVELAND, April 20.—The American organist Porter Heaps was heard in a recital of works ranging from Bach and Purcell to Falla and Granados on April 12; Edward Buck of the Cleveland Institute of Music began the series of West Town Recitals.

Victor de Gomez, cellist, and Arthur Loesser, pianist, both of the Cleveland Institute of Music, gave a joint recital recently, offering the first local performance of Bloch's 'The Voice in the Wilderness'. Edouard Grobe, tenor, gave a lecture recital on April 11, and the Music Clubs of Case School under George Strickling gave a diversified program at Severance Hall on March 26.

S. M.



# CONCERTS

(Continued from page 14)

music from the sixteenth to the twentieth centuries. She played a piano-harpsichord as well as the piano. The former, however, is a modern instrument.

The first part of her program was devoted to earlier music and included a Byrd Pavane, John Bull's 'The King's Hunting Jig', Gibbons's 'The Queen's Command', a Purcell Hornpipe, Chaconne, Siciliano and Minuetto and other works by Rameau, Bach, and W. F. Bach.

She turned to the ordinary piano for the last two-thirds of her recital, the first portion of which included a group of Chopin, two Mazurkas, three Eccossaises, the Valse Brillante in F, Op. 34, No. 3; the A Flat Major Waltz, Op. 64, No. 3, and the Andante spianato e Grande Polonaise Brillante, Op. 22.

In the concluding third, Miss Shubow offered Ravel's 'Pavane', Debussy's 'Golliwogg's Cakewalk', and Charles Repper's 'Easin' Along', played for the first time upon this occasion. Music by Dett, Stojowski, Paderewski, Granados, Albeniz and Lecuona, completed the list which was well received by an audience of goodly size.

W.

## Malcolm and Godden Play Bach, Liszt and Modern Works

Scott Malcolm and Reginald Godden, duo-pianists, Town Hall, April 8, evening:

Toccata in D Minor; Prelude in B Minor; Prelude and Fugue in D.....Bach  
Concerto 'Pathétique'.....Liszt  
'Moy Mell'.....Bax  
Prelude, Minuet and Toccata.....Nordoff  
(First time in New York)  
Barcarolle, 'Paques'.....Rachmaninoff

Ability to evoke large masses of tone from two pianos, individual technique of a high order, and a nice facility of touch in more imaginative measures of the music upon their program, characterized the two-piano recital of Messrs. Malcolm and Godden.

There was not always an absolute welding and fusion of ensemble in unison passages; perhaps that will come with more years of performance together, but there appeared in the Bach, especially in the fugue of this grouping, a rollicking ebullience and vitality and zest in performance. The pianists seemed to take as much delight in playing as their audience did in listening.

The Liszt was over-emphasized in forte passages and a hardness of tone was the result, but in its quieter measures the pianists achieved playing that was notable in its delicate and imaginative aspects for many measures. A hospitable house received their interpretations with warm applause.

W.

## Riverdale Choruses in Annual Concert

The boy choruses of the Riverdale Country School gave their annual concert in the Town hall on the afternoon of April 8, assisted by the glee club and chorus of the Riverdale School for Girls. The Riverdale Orchestra also took part in the program. Richard McClanahan is director of music in the boys' school and Clement A. Barton in the girls' school. David Scouler aided in choral preparation for the concert, which was described in the program as part of



Scott Malcolm and Reginald Godden

the day's work at Riverdale. Robert F. Link and Carey Ellis played a two-piano composition.

The massed chorus opened the concert and was followed by appearances of the girls' school glee club, the lower school glee club, the middle school glee club, the Riverdale Glee Club and the country school chorus, as separate units. The range of program was wide. Music by Palestrina, Handel, and Gastoldi represented the past, while the names of Vaughan-Williams and others signalized the present. Folk songs added color to the list. The audience was cordial.

S.

## Neighborhood Music School Pupils Give Concert

Pupils of the Neighborhood Music School, Janet D. Schenck, director, gave a program in the Town Hall on the afternoon of April 9. Hugh Ross, conductor of the New York Schola Cantorum, conducted the chorus and string orchestra of the school in the choral prelude 'Zion Hears Her Watchmen's Voices', and the choral, 'Glory Now to Thee Be Given', both by Bach.

A Bach Gavotte and Herman's 'Morris' Dance were played by the Intermediate Orchestra led by Fanny Levine. Phyllis Cohen, pianist, was soloist in Bach's Concerto in F Minor for piano and string ensemble. Various junior instrumentalists, including Elaine Allen, Peter Martin, Eleanor Fine, Algernon DeLuca and Leon Taub, who played duets for violin, and Veronica Major, were heard in music by Lange, Hasse, Haydn, Hindemith and Scarlatti.

In the final part of the program Mendelssohn's Quartet in E Flat, Op. 12, No. 1, was performed by William Ehrenkrantz and Philip Callaci, violins; Sam D'Piazza, viola, and Leo Teraspolsky, cello, and the senior orchestra, conducted by Hugo Kortschak, offered the Polovetzian Dances from Borodin's 'Prince Igor'.

A.

## Aube Tzerko Makes Local Debut

Aube Tzerko, a pianist from Toronto, made his local debut in the Town Hall on the evening of April 10 with a program whose content bore witness to the influence of his teacher, Artur Schnabel, as did his musicianly interpretive approach. It comprised Beethoven's Sonata, Op. 27, No. 1, Mozart's Variations on a theme by Duport, six Chopin Mazurkas and Schubert's 'Wanderer' Fantasy, Op. 15.

Mr. Tzerko played with technical surety, with graceful, fluent tone and with attention to details of phrasing and expression which bespoke a conscientious musical understanding and attitude. There were disputable tempi and dynamics, particularly in the Beethoven and in the Mozart, but his playing was marked by intelligence and seriousness of purpose.

N.

## Ribera Heard in Recital

Romulo Ribera, Spanish violinist, gave his first local recital in Steinway Hall on the evening of April 5. His accompanist

was Edith Friedman. The program began with the Beethoven Concerto. After the Bach Chaconne, Mr. Ribera played a group which included Corelli's 'Folies d'Espagne', Saint-Saens's 'Introduction and Rondo Capriccioso', Wieniawski's 'Polonaise Brillante' in A, and two compositions by Sarasate, 'Flayera' and 'Zapatero'.

N.

## Trudi Schoop and Associates Give New Ballet, 'All for Love'

Trudi Schoop, whose organization is always a delight, made her only New York appearance of the season in Carnegie Hall on the evening of April 4, in a new pantomime ballet entitled 'All for Love' with music by Ludwig Perl.

The same qualities of amazing team work and carefully thought-out detail of individual performances, that have proved delightful before, once more were the principal attraction. It must be said, however, that 'All for Love' both as a spectacle and as a vehicle, falls far below 'Blonde Marie', last season's presentation. There were seven unrelated scenes which were intended to typify love in various aspects. Not all of these were completely successful. The scene of the drunken father who spoils the Christmas tree celebration for his wife and children was a jarring note with no individual touches in mitigation. Once more, however, Edith Carola of the expressive spinal column, walked away with one scene, as a wholly delightful and entirely impossible schoolmistress. Miss Schoop's pantomime and her expressive hands are still a delight, a reaction which is duplicated from the manual extremities of Otto Ulbricht, Mr. Perl and Max Fickel played the accompaniments on two pianos with skill and dexterity, managing to get enough sonority to carry to the extremes of the hall, which, unfortunately, cannot be said of the facial expressions and many of the gestures of the company, which were lost in the immense auditorium.

H.

## Marga Waldron Gives Dance Recital at Guild Theatre

Marga Waldron, dancer, gave her first recital of the season in the Guild Theatre on the afternoon of April 10. Miss Waldron offered four dances new to New York audiences. These were an Allegretto and an Andante to music by Bach; a portion of Ravel's 'La Valse', and 'Raguel Jester' to music by Debussy. Other items were 'Suttee' to music by Dvorak-Kreisler; Danse Tzigane to music by Nanczer; 'Life of a Rose' to music by Gershwin, and 'Manya', 'Pioneer Maid' and 'Broadway' the last named to Gershwin's 'Shogun in Blue'. Miss Waldron was received with enthusiasm.



Trudi Schoop in the New Ballet, 'All for Love'

siasm by a large audience. Music for the dances as well as interludes was played by Eleanor Mangum, piano; Carlos Dimos, piano, and Norman Hollander, cello. Miss Mangum and Mr. Dimos also played solos.

N.

## Hajer and Kaskevich Make Local Debut

Two young dancers from the Pacific Coast Flower Hajer and Ivan Kaskevich, made their local debut in Town Hall on the evening of April 6 in a program of ballet dances and character sketches. Both Americans, they are pupils of Theodore Kosloff and Michio Ito. Their abounding vitality and considerable technical facility were stage assets to the dancers. Both in the opening ballet duets, done to Chopin, and in the later theatrical character dances, which were furnished with program notes, the spirited style of their dancing compensated to a degree for banal ideas and choreographic clichés.

S.

## Hellmut Baerwald Makes Local Debut

Hellmut Baerwald, a young German pianist who has been in this country for three years, made his local debut in Steinway Hall on the evening of April 12. He has been heard in other cities throughout the country and began his career abroad at the age of sixteen. The program opened with two sonatas, the Brahms F Minor, Op. 5, and the Mozart G Major. Mr. Baerwald next played Chopin's Barcarolle in F Sharp, Op. 60, and Tarantella, Op. 43, closing the recital with Mussorgsky's 'Pictures at an Exhibition'. The audience welcomed him with cordiality.

K.



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## STOCK AGAIN LEADS MEN IN MILWAUKEE

### Visiting Symphony Gives Two Concerts During March—Lyric Chorus Appears

MILWAUKEE, April 20.—The Chicago Symphony gave two fine concerts during March, Dr. Frederick Stock conducting. The Symphony in D Minor of Franck was the highlight of the first program. Dr. Stock devoted the last half of the program to music of the Dance, 'Daphnis et Chloé' by Ravel, George Schumann's 'Dance of Nymphs and Satyrs' from 'Amor and Psyche' and dances from 'Prince Igor' by Borodin. The 'Carnival Overture' of Dvorak opened the program.

The second concert opened with 'The Bartered Bride' Overture of Smetana. The Symphony was the E Flat Major of Mozart. Two of the works were musical expressions of legends, Sibelius's musical story of 'The Swan of Tuonela' and Stravinsky's 'The Fire Bird'. This was written for the Diaghileff ballet and was first given in Paris in 1910. Also on the program were the Hungarian Dances of Brahms and 'Midsummer Wake', Swedish Rhapsody of Alfven.

The Lyric Male Chorus, Herman F. Smith conducting, gave its annual Spring concert at the Auditorium on March 3. The program was one of the most ambitious and varied given by the Chorus in a long while. The Lyric Club, in order to stimulate high school students in choral music, invite each season some outstanding Milwaukee county student singing group to appear on one of its programs. This season the North Division High School

chorus, because of the excellence of its choral work, was honored. Eleanor W. Suckow directed.

The Civic Concert Association in the fourth of their series presented Uday Shan-Kar and his Hindu Ballet and Musicians.

The Society of Musical Arts in their last concert of the season presented Eugene Wasielewski, pianist, and Myron Sandler, violinist. Sandler's playing of the Concerto No. 3 in G by Mozart was especially well done.

Under the auspices of the Society of Milwaukee Pianists Poldi Mildner repeated her triumph of last season. Her program consisted of the Chopin Polonaise in A, Liszt Sonata in B Minor, a Bach-Busoni Praeludium and Fugue, and other works by Chopin, Debussy, Prokofieff and Strauss-Rosenthal.

ANNA R. ROBINSON

### Fritz Mahler Conducts Bamberger Symphony

The Bamberger Symphony began a series of four broadcasts under the baton of Fritz Mahler from station WOR on April 8 with a program of Scandinavian music. Works by Alfven, Grieg and Nielsen were played. On April 15 the second program included music by Schubert, Georges Crandall and Mendelssohn. The next program was to be given on April 22, and the last on April 29.

### Frances Williams Songs Heard

Frances Williams was the accompanist for Lillian Hilsum, soprano, when the latter sang two of her songs, 'Ah Toujours' and 'The Year's at the Spring', at a Rotary Club luncheon at Concourse Plaza on March 22.



Yvonne Georgi, Swiss Dancer, in a Scene from 'Coppelia' with Her Ballet Which She Will Bring to America Next Season

Yvonne Georgi, the Swiss dancer who toured this country several seasons ago, will return to begin a tour of four weeks on Jan. 10 next year with her ballet group, which has appeared with

her in Europe for several seasons but has never been in this country. The company includes twenty dancers. Miss Georgi will also appear with Harald Kreutzberg, as in previous seasons.

### BOSTONIANS COMPLETE THEIR BROOKLYN SEASON

#### Marian Anderson Welcomed by Capacity Audience—Amparo Iturbi, Fiedel Trio Appear

BROOKLYN, April 20.—Marian Anderson was welcomed by an enthusiastic capacity audience at her recital in the Academy on March 28. The exceeding beauty of her voice and of her interpretations was shown in a program which included songs by Purcell, Bach, Schubert, Gluck and Sibelius and spirituals arranged by Harry T. Burleigh. Kosti Vehanen was the accompanist.

The season's last Boston Symphony concert on April 1 with Serge Koussevitzky conducting brought the Steinberg arrangement of C. P. E. Bach's Concerto in D for strings, Debussy's 'La Mer' and Tchaikovsky's Fifth Symphony. This concert concluded the orchestra's fifty-second season in Brooklyn.

Amparo Iturbi gave a piano recital on March 15 before a large Institute audience. Haydn's D Major Sonata, Schumann's 'Papillons', and works by Chopin, Liszt, Gershwin, Falla and Granados made up the program.

The Fiedel Trio included religious and secular music of the fifteenth and sixteenth centuries for dancing, voice and instruments in its program at the Academy on April 3. Jascha Fastofsky, violinist, and Abraham Goetz, pianist, played sonatas by Beethoven and Brahms at a recital in the Academy on March 10.

F. D.

### RECITALS IN PORTLAND

#### Grainger and Lanny Ross Welcomed—Ellison-White Series Forecast

PORTLAND, ORE., April 20.—Percy Grainger was heard in the final concert of the Ellison-White Bureau on April 2. A Bach-Liszt 'Fantasia and Fugue', Schumann's 'Symphonic Studies' and the Grieg 'Ballade' illustrated the pianist's freedom and certainty of rhythm and musical instinct. The same bureau presented Lanny Ross on

March 26, in a recital of songs that included arias from Handel's 'Jephtha', from 'Manon' and from 'Pagliacci'. The list of the Ellison-White Series for next season includes the New Ballet Russe, Fritz Kreisler, Marian Anderson, the Don Cossacks, Rosa Ponselle, Rachminoff and Richard Crooks.

The Junior contests of the Federation of Music clubs from April 8-9 were preceded by a luncheon of the state federation, Kate Del Marden presiding. Dr. and Mrs. Nicolai Sokoloff were the guests of honor and described the activities of the WPA orchestras. The contests were conducted by Grace Harding, chairman. There were 120 entrants. Four contestants won permanent cups.

The Pomona College Glee Club of California, led by Ralph H. Lyman, with a contingent from the Portland Symphony, gave a concert for the benefit of versity Songmen, led by Cameron Marshall, appeared in concert at the Benson Polytechnic auditorium. J. F.

#### Rose Dirmann and Steven Kennedy Appear in Brooklyn

BROOKLYN, April 20.—Among those appearing at the benefit concert of the Baptist Home of Brooklyn in the Hanson Place Baptist Church on March 17 were Rose Dirmann, soprano, and Steven Kennedy, baritone.

#### Rosa Raisa Opens Vocal Studio

CHICAGO, April 20.—Rosa Raisa, operatic and concert soprano, and her husband, Giacomo Rimini, recently opened a vocal studio in the Lyon & Healy building. They have taken over the class conducted by the late Forrest Lamont and will be assisted in its direction by Mrs. Forrest Lamont.

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# STOCK LEADS BACH, WAGNER AND DEBUSSY

## Preludes to 'Saint Sébastien' and Excerpts from 'Parsifal' on Holy Week Programs

CHICAGO, April 20.—During Holy Week Dr. Stock chose an appropriate program, listing once more excerpts from 'Parsifal', as he is accustomed to do at this time of year, at the pair of Thursday-Friday concerts on April 14 and 15. The complete program follows:

Prelude in C Sharp Minor.....Bach-Stock  
Chorale-Prelude.....Bach-Stock  
Preludes to Acts I and II of 'Le Martyre de Saint Sébastien'.....Debussy  
'La Queste de Dieu'.....d'Indy  
Prelude to a Drama.....Britain  
Excerpts from 'Parsifal'.....Wagner

The portions from acts one and three of Wagner's music drama were most memorable. The arrangement Dr. Stock presented began with the first Transformation scene, proceeded a short way into the Grail scene, then cut skillfully to the end of the act. This was followed by the 'Good Friday Spell', the second Transformation scene and the final pages of the score.

The orchestra responded with superb sensitivity to Dr. Stock. He beat a faster tempo at times than is usual, wary perhaps of a perverse tendency on the part of the music to become absorbed in its own tortured and conflicting harmonies, but the final impression was towering.

The evening opened with two Bach excerpts which Dr. Stock had orchestrated, one in 1932 and the other in 1893. Both are grave and touched with a fervent beauty, and the five-voiced fugue is allowed splendid clarity even in its complex climax. Next came two preludes from Debussy's 'Saint Sébastien', given sonority in spite of their asceticism, and d'Indy's 'Queste de Dieu', a loud and brassy declaration which Dr. Stock kept in as good taste as possible.

Preceding the intermission was 'Prelude to a Drama', an eight year-old score by the Chicagoan Radie Britain, receiving its second performance here and its first by the symphony. The coloring is adept and ingenious, but what is particularly striking about this work is its bold, melodiousness and the spontaneity with which it moves from idea to idea.

For the twelfth and final program of the Tuesday afternoon series on April 12 there was no soloist. Dr. Stock was on the podium and his program:

Overture to 'The Bartered Bride'.....Smetana  
Symphony No. 10 in C.....Schubert  
'Daphnis et Chloé'.....Ravel  
Scherzo 'Diabolique'.....Hadley  
Polka and Fugue, from 'Schwanda'.....Weinberger

Schubert's C Major Symphony emerged with what seemed to be added radiance and the curious transparency of its texture was illuminated by a buoyant pace no less than by an apparent re-



Lotte Lehmann, Final Soloist with the Chicago Symphony

moulding and regrouping of its various sections.

Succeeding it after the intermission were the fragments from the second series of Ravel's 'Daphnis et Chloé', lavishly colored and moving with a lazy, senuous assurance. Dr. Stock opened and concluded his program with compositions in the folk vein, Smetana's overture and Weinberger's Polka and Fugue were both executed with spirit and sparkling geniality.

Lotte Lehmann was the final soloist of the season at the pair of concerts on April 7 and 8 at which the baton was again in the hands of Dr. Stock. The program:

Overture to 'Fidelio'; Arias from 'Fidelio'; Second Symphony.....Beethoven  
Prelude to act three of 'Tannhäuser'; 'Elsa's Traum' from 'Lohengrin'; Prelude to act two and 'Ride of the Valkyries' from 'Die Walküre'; Excerpts from 'Tristan'.....Wagner

Mme. Lehmann was in good voice and sang with the open-throated generosity that is characteristic of most of her interpretations. The 'Abscheulicher' was delivered with arresting intensity and from it the aria proceeded on broad lines in which Mme. Lehmann finds more room for the woman than for the goddess that Leonore is.

'Elsa's Dream' was her peak for the evening. Here she subdued the glow of her voice, producing an effect that earned for her a clamorous ovation.

Dr. Stock's concert arrangement of parts of the third act of 'Tristan' cleverly welds portions that are separated by some lengths in the actual score. The voice parts are given to the cello, expressively played by Edmond Kurtz, and the whole moves with distracting urgency into the 'Liebestod', sung by Mme. Lehmann with exceptional warmth.

Beethoven's Second Symphony preceded the intermission and was marked by insight and precision.

### Choir of St. Sebastian Heard in Chicago

CHICAGO, April 20.—The Choir of St. Sébastien, consisting of some seventy mixed voices, and conducted by the Reverend Joseph F. O'Donnell, gave a sacred concert on April 3 in St. Sebastian's Church before a capacity audience. The program contained works by Dubois, Rossini, Elgar, Kahn, Bizet, Purcell, César Franck, Handel. Gunther Decker, tenor, was heard in the Schubert 'Ave Marie', MacDermid's 'He that

dwelleth in the sacred Place', and in Franck's 'Panis Angelicus', together with the choir. Accompaniments were by Kennedy Griffith, organist. Father O'Donnell displayed a fine sense for the beauties of the music and under his direction the choir gave a most creditable concert. M. McL.

## LOCAL ARTISTS GIVE CHICAGO RECITALS

### Singers, Instrumentalists, Orchestra and Choirs in Recent Programs

CHICAGO, April 20.—Lily Pons filled the Civic Opera House on April 2. In addition to such customary exhibitions as the Proch Variations, she listed two songs by Brahms and an aria from Gluck's 'Hélène et Paris', offered with surprising versatility. The selections from Ravel, Debussy and Chausson were exquisite. Her soprano is gleaming and deviation from pitch is less apparent.

Nathan Milstein was heard in recital at Orchestra Hall on April 10. Beginning with the 'Devil's Trill' sonata of Tartini, he proceeded to an early Beethoven sonata, The G Major, Op. 30, No. 3, and the Bruch G Minor concerto. Milstein played with phenomenal virtuosity and magnificent feeling and he was provided with expert accompaniments by Leopold Mittmann.

Hans Lange conducted the third and final concert of the Civic Orchestra, training group for the development of symphony players, on April 3. It was a Wagner-Strauss program including the 'Tannhäuser' overture, the Prelude and 'Love Death', and 'Ein Helden-

leben', all performed with amazing coordination and genuine grasp of content by the youthful ensemble.

### Ada Belle Files in Recital

On April 6, Ada Belle Files, contralto, drew a considerable following to Kimball Hall. She sang with delightful and telling mastery and was assisted by Leonard Sorkin, young and able violinist from the Chicago Symphony.

Harry Hamilton was aided by Kathleen Addison in a new program of dance compositions at the Studebaker on April 3. At the Women's Club Theatre the same afternoon Helen Levine, pianist, listed Haydn, Beethoven, Bach, Scriabin, Brahms and even Sibelius, giving a sincere and workman-like performance of each. The following Tuesday Esther Goodwin, contralto, gave a song recital at Kimball Hall, including a Hugo Wolf group that was the most impressive brace of items on her program.

The same night Walter Aschenbrenner brought his Chicago Symphonic Choir to Orchestra Hall and proved in the course of an unhackneyed program that the group is well trained, imaginative and remarkable for unanimity.

Martha Graham and dance group took over the Auditorium on April 7, performing to music by Cowell, Holst, Riegger and North.

Itza Kiszely, soprano, sang well at Kimball Hall on April 10 and assembled an unusual program of works by Mozart and Verdi and a Lieder group by Brahms and Richard Strauss.

The same day the Chicago Mendelssohn Club, under Calvin Lampert presented a long and varied program at the Chicago Women's Club Theatre. The club was particularly successful in its versions of Wagner's 'Pilgrim Chorus' and the 'Hallelujah, Amen' of Handel.

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## PHILADELPHIA HEARS McDONALD PREMIERE

### Composer's Fourth Symphony Is Given—Thomas Hailed As Soloist

PHILADELPHIA, April 20.—A new symphony by Harl McDonald and the appearance, as soloist, of John Charles Thomas, were features of the Philadelphia Orchestra concerts of April 8 and 9, Eugene Ormandy conducting. The program listed:

'Vater Unser im Himmelreich'.....Bach-Dubensky  
Fantasia in C major.....Handel-Cailliet  
Aria 'Eri tu' from 'Il Ballo in Maschera'.....Verdi  
Symphony No. 4.....McDonald  
'Eros'.....Grieg  
'Phydile'.....Duparc  
Recitative and Aria from 'Herodiade'.....Massenet  
'Hary Janos' Suite.....Kodaly

Arcady Dubensky's transcription of Zoltan Kodaly's arrangement for 'cello and piano of Bach's organ chorale prelude and Lucien Cailliet's transcription were cordially applauded.

The McDonald symphony, which had its first performance anywhere, is effectively orchestrated, although at one hearing it did not impress as favorably as some of the composer's earlier music.

Mr. McDonald was present to acknowledge the applause. The conductor and orchestra accomplished a highly satisfying projection of this and of the Hary Janos suite. A warm tribute was extended to Mr. Thomas when he appeared on the stage and prolonged applause followed his singing.

An all-Wagner program made up of music from 'Parsifal' and 'Die Meister-



Harl McDonald

singer' was provided at the concerts of April 16 and 18, with Mr. Ormandy conducting. It included:

Parsifal: Prelude; Transformation Scene, Act I; Klingsor's Magic Garden and the Flower Maidens; Good Friday Spell 'Meistersinger'; Prelude to Act I; Johannisnacht, Riot Scene, Act II; Introduction to Act III, Dance of the Apprentices, Finale

Mr. Ormandy's capacities as a discerning and sensitive musician were well exemplified in this music. The orchestra shared in the ovation at the conclusion.

WILLIAM E. SMITH

## PHILADELPHIA GROUP HAS TENTH FESTIVAL

### American Society of Ancient Instruments Gives Four Special Concerts

PHILADELPHIA, April 20. — The American Society of the Ancient Instruments, of which Ben Stad is founder and conductor, gave its tenth annual and second national festival here on April 5 and 6, four varied programs engaging the ensemble of Jo Brodo, pardessus de viole, Ben Stad, viole d'amour, Josef Smit, viole de gambe, Maurice Stad, basse de viole, and Flora Stad, clavicin. Assisting artists included Ethel Luening, soprano; Elizabeth Wysor, contralto; George Lapham, tenor; Benjamin deLoache, baritone; Otto Luening, flutist; Marcel Baruch de la Pardo, quintonist; the Mary Binney Montgomery Dancers, and the University of Pennsylvania A Cappella Choir, Harl McDonald, conductor.

This year the concerts took place in the auditorium of the University Museum. Following an address on "A Searchlight in the Dark" by Dr. Frances Elliott Clark of the educational department of RCA-Victor, in which the speaker paid tribute to the work of the Society, the opening concert offered a group of old English numbers by Ford, Gibbons, Purcell, and Morley, well sung by the University choir; the 'Invocazione di Orfeo' from Peri's 'Euridice', and numbers by Buononcini and Handel, pleasingly interpreted by Mr. Lapham, and instrumental works by Purcell, including a suite from 'Dido and Aeneas', the 'Golden Sonata' (arranged by Henri Elkan, Philadelphia musician) and a Chaconne played by the Society.

On the second program the Mary Binney Montgomery Dancers appeared

in 'The Creation', a new ballet freely adopted from a medieval 'Wagon Play', with choreography and costumes by Miss Montgomery, who also compiled the music used. A group of old dances based on studies of Arbeau's 'Orchesography' (1588) was interesting. Later came a Concert and Dances at the Court of Frederick the Great.

The third program included the University choir in excerpts from a Mass by Domengonia; Miss Wysor, as soloist in 'Ah! Rendimi', from Rossi's 'Mitrane' and other numbers, presented well, and instrumental works comprising a Vivaldi concerto for viole de gambe with Mr. Smit as an able soloist, a Concerto in F by Alessandro Scarlatti; a 'Christmas Concerto' by Torelli, and pieces by Frescobaldi and Pasquini.

Music of Buxtehude and Bach made up the final program. The former's solo cantata 'Singet dem Herrn ein Neues Lied' was splendidly sung by Mrs. Luening. Two 'Canzonettes' and a Chaconne were little masterpieces of contrapuntal writing. The Bach numbers were an aria from the 'Coffee Cantata' sung by Mr. deLoache, and the amusing 'Peasant Cantata' which engaged both singers. It was sung in English to a text by Henry S. Drinker of this city. Preceding the final concert there was a dinner in the rotunda of the Museum, with Mrs. Benjamin F. Maschal, general chairman of the Festival Committee, presiding.

WILLIAM E. SMITH

### Choir and Club to Sing Brahms 'Requiem'

BALTIMORE, April 20.—The choir of Brown Memorial Presbyterian Church will unite with the Hanover Choral Club of Hanover, Pa., in a performance of Brahms's 'German Requiem' conducted by W. Richard Weagly in the Emanuel Reformed Church in Hanover on May 11 and in the Brown Memorial

Church in Baltimore on May 15. Soloists will be Katherine Harris and Jeffrey Gould. Virgil Fox will be the organist at both performances.

## QUAKER CITY MARKS HOFMANN JUBILEE

### Pianist Plays with Philadelphia Orchestra Conducted by Eugene Ormandy

PHILADELPHIA, April 20.—Eugene Ormandy conducted a special concert by the Philadelphia Orchestra in honor of the Golden Jubilee of Josef Hofmann's debut in this city in the Academy of Music on April 4. It was a joint benefit for the Unemployed Musicians' Fund and the Philadelphia Orchestra Pension Fund.

The program comprised:

Prelude to 'Die Meistersinger'.....Wagner  
Concerto No. 4 in G for piano and orchestra.....Beethoven  
Andante spianato e grande Polonaise Berceuse Valse.....Chopin  
Symphonic Narrative 'The Haunted Castle', 'Chromaticon', for piano and orchestra.....Hofmann

After a fine performance of the Wagner prelude and a eulogy by James Francis Cooke, editor of the *Etude*, the honored guest of the evening was greeted with hearty and continued applause.

A large number of encores followed superb performances of the works in the program.

Great enthusiasm marked Mr. Hofmann's recital in Casimir Hall the same week. He was welcomed by an ovation from the audience which rose on his appearance. The 'Waldstein' sonata, six movements from Schumann's 'Kreisleriana', a Chopin group and a miscellaneous final group made up the program. Encores were demanded and given, but the recitalist humorously brought matters to an end by starting the 'Star Spangled Banner', getting the audience to its feet, and then making a final bow and exit.

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## Chaliapin Dies at 65 After Unique Career

(Continued from page 7)

herent feebleness of the opera, both musically and dramatically prevented its being kept permanently in the repertoire. He subsequently made a French motion picture based on Cervantes's story. Florence Easton sang Dulcinée and De Luca, Sancho Panza. His Basilio, somewhat moderated, was heard in 1926-1927. His final operatic appearance at the Metropolitan, which was also his last in America, was as Mephistopheles in 'Faust' on March 20, 1929. He had also sung with the Chicago Opera and toured in song recitals in which his popularity equalled that in opera. His last New York appearance was in a recital in Carnegie Hall, March 3, 1935.

His only motion picture, 'Don Quixote', filmed in both French and English, was greeted with critical acclaim in France, England and America.

The last few years of his life are difficult to follow. The Soviet government made repeated efforts to get him to return to Russia, but he declined to do so. "I cannot understand this way of communistic life", he is reported to have said; "not that it is not good, but my head is not able to appreciate it."

Chaliapin was the father of twelve children by two wives. His first wife, Giulia Tornighi, was an Italian ballet dancer whom he married in 1898. They were divorced in 1927, and he married Mme. Maria Petzhold, the daughter of a Russian landowner.

In estimating the position of Chaliapin in music, there is no standard by which he can be judged. The voice itself was a bass of rugged character, but of so large a range that he was able to sing baritone roles in opera, and songs with high tessitura. Its production was viable but by no means flawless. He had an almost uncanny sense of the value of small details both in operatic acting and in song interpretation and on the stage his "timing" was unerring. He was, however, a highly temperamental artist and frequently difficult behind the scenes, for, knowing the value of truly artistic work for its own sake, he wished everybody else in a cast to have the same viewpoint. On the other hand, he occasionally "walked through a performance", giving little evidence of his dramatic power.

His song recitals were unique in that he never decided beforehand just what he would sing, but selected his numbers at random from a book of words, as the mood seized him. In this field, too, he was a somewhat irregular performer, but certain songs, such as Mussorgsky's 'The Flea' and 'The Seminarist' were unrivalled. His audiences nearly always clamored for the Volga Boat Song which he made into a striking if somewhat theatrical piece of art.

As an operatic artist, he leaves completely vacant a place he had more or less moved from some years ago. With all his faults of voice production and occasional theatricality of impersonation, it is doubtful that his Boris will ever be equalled, or that his Mefistofele, or the similar role in Gounod's opera, be surpassed, when at their best. He represents the triumph of personal magnetism and an arresting personality over details of technique and idiosyncrasies of temperament.

JOHN ALAN HAUGHTON

### Notables Attend Funeral

PARIS, April 19.—Chaliapin's funeral was conducted according to the Greek

liturgy, in the Russian Church in the Rue Daru, on April 18. The crowd was so large that loud-speakers were installed to carry the service to those unable to gain admittance to the small building. On the way from the singer's home to the church, the cortège stopped before the Grand Opéra House while the chorus from the Opéra sang one of the choruses from 'Boris Godunoff'.

Burial was in the Batignolles Cemetery. After the coffin had been lowered into the grave, a handful of earth from the banks of the Volga was taken from a silver box and cast upon it.

Among the pallbearers were Serge Rachmaninoff and Serge Lifar, the dancer, and the singer's son Boris, who had just returned from America. President Albert Lebrun was represented and the Minister of Fine Arts, together with the Grand Duke André Boris, as well as prominent stars of both drama and opera. The Soviet government took no official notice of the singer's death.

Chaliapin is said to have requested that upon his tombstone be carved: 'Here rests Chaliapin, actor, singer, artist—and man'.

## Obituary

### Sir Richard Runciman Terry

LONDON, April 19.—Sir Richard Runciman Terry, organist and director of music at Westminster Cathedral from 1901 to 1923 where he brought about a revival of the best liturgical music, and himself an authority on sea chanties, died in a hospital here yesterday. He was seventy-three years old.

Born in Ellington, Northumberland, in 1865, he was educated at both Oxford and Cambridge. His first position as organist was at Elstow School in 1890. Two years later he went to Antigua, B. W. I., as organist at St. John's Cathedral, there. From 1896 to 1901, he was organist at Downside Abbey. It was in that place that he began the study of early music for the Roman Catholic Ritual composed by British musicians.

In those years he was also connected with the music departments of many schools, including the National University of Ireland, Birmingham University, Leeds University and Oxford. He was editor of *The Musical News and Herald* in 1924 and 1925, and had been president of the Union of Music Directors in Secondary Schools, and vice-president of the Union of Graduates in Music. He was a fellow of the Royal College of Organists.

He was musical editor of the Official Catholic Hymnal for England. He published many formerly uncompiled pieces of the sixteenth century, chiefly written by old English composers. His books on religious music include 'Catholic Church Music' and 'The Music of Roman Rite'.

He had been interested in sailors' chanties all his life as his relatives, the Runcimans, were prominent ship owners. His collection of chanties was published in 1921. He married Mary Lee in 1901 and had one son and one daughter. Lady Terry died in 1932. Sir Richard was knighted in 1923.

### Chester Bailey Fernald

DOVER, ENGLAND, April 12.—Chester Bailey Fernald, whose story, 'The Cat and the Cherub' was the basis of Leoni's opera, 'L'Oracolo', was drowned here on the night of April 10, when he was knocked off the auxiliary cruiser, Florence, by a boom. He was sixty-nine years old.

Chester Bailey Fernald was born in Boston, Mass., March 18, 1869. Educated at the Episcopal Academy in Philadelphia, he went to California in 1889, as a draughtsman in the navy yard there. In 1893, he joined the staff of the *Chronicle* and later traveled as an explorer in the interior of Alaska, and in Japan and China. He had lived in England since the turn of the century. His first book, called 'The Cat and the Cherub', from the key story, laid in old Chinatown in San Francisco, was published in 1896. This story was dramatized and later made into an opera libretto for Franco Leoni by

## AHEARN HEARD WITH SAN FRANCISCOANS

### Monteux Brings Actor to Recite At Symphony Concert of Shakesperian Music

SAN FRANCISCO, April 20.—Something out of the ordinary was tried by Pierre Monteux in a brace of San Francisco Symphony subscription concerts lately. His experiment was a great success.

Brian Aherne, British actor of stage and films, was invited from Hollywood to be guest artist in a Shakespeare program. He was not in his best element, at first, in the formal declamatory passion of 'Coriolanus'. But he delivered with a fine natural charm and warmth famous passages of 'Hamlet', 'The Merchant of Venice' and 'Romeo and Juliet'.

Most of his speeches were unaccompanied and were followed directly by suitable music. A particularly moving effect, however, was attained when he read the beautiful—"It was the nightingale and not the lark"—while the orchestra supported him with the grave and lovely strains of Berlioz.

Familiar were Beethoven's 'Coriolanus' Overture and Mendelssohn's 'Midsummer Night's Dream' Overture. The less-known Tchaikovsky 'Hamlet' Overture turned out to be characteristic and of the highest quality. At that, the music had more relation to the tragic romance of 'Romeo' than it had to its own subject.

Of Fauré's unfamiliar 'Shylock' Nocturne and Entr'acte, the former movement had an especially delicate beauty. Honegger's furious 'Tempest' Overture, boldly brash and modern, was not very apt to the lovable fantasy of Shakespeare's 'Tempest'.

Four voiceless movements from the choral 'Romeo and Juliet' Symphony of Berlioz were extraordinarily impressive. Parts of the work echo sonorously the dated gusto of early nineteenth century Italian opera. But the Adagio is music of enchantment, and the 'Queen Mab' is delightful.

At a later symphony of concerts Mr. Monteux led a finely studied and warmly melodious reading of Schubert's Symphony in C. Artur Schnabel was a superb interpreter of the Brahms B Flat Piano Concerto. Tech-

Camille Zanon. The opera had its first performance at Covent Garden, London, on June 28, 1905, with the late Antonio Scotti in the leading role. Scotti appeared in the American premiere of the work at the Metropolitan on Feb. 4, 1915, and said farewell to the stage in the same part at the Metropolitan on Jan. 20, 1933.

### John Henry Thomas

EAST ORANGE, N. J., April 5.—John Henry Thomas, former grand opera tenor, and more recently New York business executive, died at his home here today. He was sixty-nine years old. A native of Cardigan, Wales, Mr. Thomas sang in opera in London while still in his teens. He later sang with the Tivoli Opera Company in San Francisco and the Chicago Opera. He gave up music for a business career in 1901.

### Count du Moulin-Eckart

AUGSBURG, GERMANY, April 5.—Richard, Count du Moulin-Eckart, writer on musical and historical subjects, and a godson of Richard Wagner, died here today at the age of seventy-four. Besides writing a life of Cosima Wagner, which was published shortly after her death in 1930, he edited 'Wahnfried' two series of the letters of Hans von Bülow.

nically, Mr. Schnabel's performance may not have been immaculate. In artistic personality it was masterly. The slow movement sang beautifully under his sensitive fingers. Dramatic movements were spontaneously grand and rugged. The Finale was memorable for its whimsical justness and sparkle. The orchestral accompaniment was in every way admirable. Willem Van den Burg played the conspicuous slow movement cello solo beautifully.

Rudolph Ganz has brought to successful conclusion a series of three Young People's Concerts of the San Francisco Symphony. He spoke genially and tactfully, showed slides, and illuminated the different instruments. A hilarious bit of comedy in the percussion-brass program brought Albert Vendt as a versatile soloist in Schreiner's 'The Worried Drummer'. The final program starred the colorful San Francisco Opera Ballet. The whole series had been sold out in advance, and each week youngsters were among the numerous standees.

A. F.

## LOS ANGELES HEARS MORE BRAHMS MUSIC

### Double Concerto and Third Symphony Played in Cycle Led by Klemperer

LOS ANGELES, April 20.—With the present orchestral season drawing to a close, an estimated sum of \$150,000 is needed to make up the anticipated deficit, approximately half of which has been secured.

Meanwhile, the success of the symphony series at the University of California in Los Angeles might well be the inspiration for similar series in other nearby centres, which, thus far, are little affected by the activities of the Association. Pasadena, for instance, possesses a first-rate auditorium, and an amateur orchestra of unusual excellence, conducted by Dr. Richard Lert.

The Los Angeles Symphony under Otto Klemperer, stands at a peak of efficiency during its nineteen years' existence. The popularly priced Brahms cycle of six concerts has justified confidence of the management in such an undertaking. The fourth in the series, on April 9, brought forward as soloists, Bronislaw Gimpel, concertmaster, and Alexander Borisoff, first cellist, in the Concerto for Violin and 'Cello, and justifies the esteem in which these gentlemen are held. Other works played were the 'Academic Festival' Overture, and the Third Symphony. Following a performance of the 'German Requiem' at U. C. L. A., the work will be performed in the Auditorium on April 23.

The last but one in the regular symphony pair of concerts, witnessed the return of Artur Schnabel as piano soloist, on April 14 and 15. In spite of a first Pacific Coast performance of 'Symphonic Dances' by Hindemith, it was a Schnabel evening, with the noted visitor playing two concertos. Mozart's No. 21, in G, revealed Schnabel as a classic performer; another Schnabel was heard in Beethoven's 'Emperor' Concerto, following intermission.

HAL D. CRAIN

### Linnea Horowitz Plays in Jamaica

JAMAICA, N. Y., April 20.—Linnea Horowitz, pianist, was soloist with the Queens Symphonic Society, conducted by Jascha Fastofsky, at a concert on April 3, in Liszt's 'Hungarian Fantasy'.



## SABATINI AGAIN TO LEAD THE TRENTON ORCHESTRA

Conducts Final Program of Season  
with Lehmann as Soloist—His Prel-  
ude to 'The Sea' Given

TRENTON, N. J., April 20.—Guglielmo Sabatini, who has conducted the Trenton Symphony since last October, has been chosen conductor for the new season of 1938-'39. During the past year the Trenton orchestra offered a series of five concerts, all under Mr. Sabatini's baton.



Guglielmo Sabatini

At the final concert Lotte Lehmann, soprano of the Metropolitan Opera, was soloist through the generosity of an anonymous benefactor, and sang two Wagnerian excerpts, 'Du Bist der Lenz' from 'Walküre' and 'Elsa's Traum' from 'Lohengrin', as well as three Strauss songs, 'Allerseelen', 'Zueignung' and the 'Wiegenlied'. A capacity audience received her with fervent applause.

The purely orchestral portion of the program included a performance of the Prelude to 'The Sea', Mr. Sabatini's uncompleted opera, based upon a drama by Casare Mattioli. Other works were Wagner's 'Siegfried Idyll', the Overture to 'Rienzi', 'Dance of the Apprentices' and finale from 'Die Meistersinger', and the 'Introduction and Wedding Procession' from Rimsky-Korsakoff's 'Le Coq d'Or'.

**Julia Peters Reengaged in Philadelphia**  
PHILADELPHIA, April 20.—Julia Peters, soprano, has been reengaged by the Philadelphia Civic Opera to sing the role of Leonora in 'Il Trovatore' on April 21. She sang Aida recently.

## BLOCH SCORE GIVEN IN SAN FRANCISCO

'Sacred Service' Performed by  
WPA Chorus and Orchestra  
—Mosher Is the Soloist

SAN FRANCISCO, April 20.—Although it was in this city that Ernest Bloch first conceived his 'Sacred Service', five years were to pass before the work could be heard here.

Thanks to an arrangement of the Federal Music Project and a group of patrons of the Temple Emanu-El, the local premiere took place during the week of March 31. An excellent performance revealed a master score, grandly visioned, magnificently worked out and of reverent eloquence.

The 'Sacred Service', which uses regular Reformed Synagogue Hebrew ritual as its text, is moderately modern in idiom. One never, however, thinks of the words modern or conservative in connection with its style, because it is so vital, so distinctive, so natural.

What is gratifying is that nowhere does Bloch lapse into the traditional pseudo-Hebraic commonplaces of Oriental lamentation. At times, indeed, the baritone solo bursts into florid cantillation. But the racial character of the work is on the whole superbly generalized. Bloch says that the 'Service' appeals to the spirit of worship in all creeds. In a humane ethical sense he is right; yet his composition is inescapably Jewish. Its nobler dignity may make some of it less sweepingly effective for the moment, but what is thus lost at first hearing promises to be definitely redeemed in long-lasting values.

Silva Conducts with Zeal

Under favorably resonant acoustic conditions at the beautiful Temple Emanu-El, the Federal Chorus outdid

itself in purity and power of expression. Giulio Silva conducted with a zeal that was enhanced by deep musicianship and feeling. The Federal Orchestra provided admirable support.

One of the most remarkable features of the performance was the achievement of Austin Mosher in the long and intricate solo role. Because of the illness of another artist, he had been called upon at the last moment. Within four or five days he not only mastered the part technically, but also became much imbued with its spirit. His voice itself was fresh, clear, and forceful. The only respect in which his interpretation could have been considerably improved was in racial feeling.

Cantor Rinder himself took part in the performance by reading several incidental passages of prayer. The audience filled the Temple and was extraordinarily distinguished socially and musically. Within handshaking distance of each other were four notable conductors—Pierre Monteux, of the San Francisco Symphony; Alfred Hertz, formerly of the San Francisco Symphony and now head of the Northern California Federal Music Project; Nikolai Sokoloff, national head of WPA music; and Rudolph Ganz, who is here for a series of symphony Young People's Concerts.

A. F.

## HURON CONCERT GROUP COMPLETES ITS SEASON

College, Local Clubs and Schools and  
Municipal Organizations Add  
to Music Calendar

HURON, S. D., April 20.—This season marks the first year of the Huron Co-operative Concert Association which was chartered last fall with some 600 members.

On Nov. 16, Rosemarie Brancato, coloratura soprano, gave a most artistic performance, ably assisted by Harold Dart, pianist. Lovers of ensemble singing enjoyed the Russian Imperial Singers on March 8. The third was a joint recital by Mildred Dilling, harpist, and Marcel Hubert, 'cellist, on March 16. That proved to be interesting and popular.

Enthusiasm is running high among members of the Association and plans are under way for the second campaign to take place in May.

Several other outstanding musical attractions have been given. On March 9, the music department of Huron High School gave an elaborate Revue using a cast of 200 students which included: The Treble Clef Club, The Troubadors and A Cappella Choir. The Revue was directed by Helen Buchanan, Supervisor, assisted by C. I. Kappahn and Duane Smith, band and orchestra directors.

The Huron College production of Victor Herbert's 'Babette' is scheduled for May 3, under Loftus Ward, of the Huron College School of Music.

The Wednesday Musicales of Huron has presented three public programs featuring local musicians during the winter, besides the regular bi-monthly meetings and programs.

All musical organizations of the city, including the municipal band, church choirs, and high school and college music departments will unite in various concerts to be given during Music Week. Throughout the summer the Municipal Band, Hans Christensen, conductor, presents a local soloist in weekly open-air concerts in Campbell Park.

B. S. S.

## SAN FRANCISCO NEARS END OF RECITAL YEAR

Lanny Ross Appears in Concert—  
Budapest Quartet Is Heard—  
Boieldieu Work Given

SAN FRANCISCO, April 20.—The single visiting recitalist of late was Lanny Ross, tenor. A capacity crowd greeted him. Although his voice was too small for the big War Memorial Opera House, his style was pleasant. Arthur Carr accompanied him in a program that ranged from Purcell and Handel through the Lied masters to a French group and various Irish and recent English songs.

In the field of chamber music an absorbing evening was provided by the Budapest String Quartet. The quartet played the Mozart C Major Quartet, Beethoven's great B Flat Quartet Opus 130, with the original 'Great Fugue' Finale, and the 'Voces Intimae' Opus 56 of Sibelius. All the performances were distinguished.

Federal Music Project activities recently included an intimate revival of Boieldieu's 138-year-old 'Caliph of Bagdad'. The comedy was conducted by Erich Weiler, who had provided it with a fresh English libretto and the performance was zealous and lively.

The Loring Club male chorus, one of San Francisco's oldest musical institutions, gave its second concert under a new leader. Paul Padden Ralston has been appointed to the place of the late Wallace Sabin. His first appearance marked him as an able leader. Everett Foster was the baritone soloist.

A. F.

## Philadelphia Academy to Hold Haver- ford Session

PHILADELPHIA, April 20.—The Academy of Vocal Arts, at the close of the winter session on June 18, will again hold a summer session of six weeks at Haverford College and School in Haverford, Conn. Edgar Milton Cooke heads the vocal department; H. Maurice Jacquet is coach and director; Victor Andoga, stage director; Vernon Hammond assistant coach, and Lawrence Baraldi and Miksa Merson accompanists. Professionally active advanced students of the academy include Vito Bassi, Antanas Bays, Frank Cappelli, Helene Hartman, John Lawler, Emily Mickunas, Blake Ritter, Frederick Robinson, Anne Simon.

## Harold and Marion Kahn Berkley in Hartford Recital

HARTFORD, CONN., April 20.—Harold Berkley, violinist, and Marion Kahn Berkley, pianist, gave a recital on March 31 in Avery Memorial Hall for the benefit of the scholarship fund of the Hartford School of Music. The program included the Sibelius Sonatine, Mozart's G Major Sonata (K. 379), Franck's Sonata and a miscellaneous group.

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TEACHERS HEAR PUPILS IN RECITAL

At One of the New York Singing Teachers' Association Recitals, 'Artists of Tomorrow,' Are, Left to Right, Edward Harris, Mary Ledgerwood, William Aubin and Frances Ernest

The New York Singing Teachers Association began a series of concerts at the Salles des Artistes on Jan. 25, to be given on the second and fourth Tuesdays of each month as a means of affording young and worthy singers opportunity for public appearances closely approximating a professional debut. The singers presented are students of teacher members of the N.Y. S.T.A. The students are chosen to

appear by a committee of eminent musicians who are not members of the N.Y.S.T.A. The series will end on May 3 when eight concerts will have been given and twenty-four singers will have appeared, an average of three for each recital. Many notable accompanists, including Walter Golde, Edward Harris, Justin Williams, Edith Henry, Helen Einsberger, Jean Taylor and Gene Schiller have played.

## New York Studios

Edgar Schofield, teacher of singing, announces two special summer courses for teachers, elementary and advanced singers. The first of these will be in Mr. Schofield's New York studio from June 27 to July 24, and the second in Hollywood, Calif., Aug. 1 to Aug. 28.

Arturo D'Amico sang 'Valentine' in 'Faust' at the N. Y. Hippodrome on April 1, having sung the title role in 'Rigoletto' there on March 26. Alexander Wesley gave a Brooklyn, N. Y. recital on March 19. Mr. Wesley is now on tour and is scheduled to give recitals in Philadelphia, Detroit and Chicago. Mr. D'Amico and

Mr. Wesley are both artist-pupils of Bruce Spencer King.

Pupils of Vera Nette, teacher of singing, who have recently been engaged for important choir positions in and near New York, include Margaret Butt, Adele Schlauf and Helen Dawson, sopranos; Elizabeth Hoehl and Carolin Edwards, mezzo-sopranos; Carl Berghdahl, tenor, and Ovidio Di Fiore, baritone.

David Rubin, artist-pupil of Alexander Lipsky, gave a piano recital of French music on April 23, under the auspices of the Cercle Français at the Music House, Rutgers College, New Brunswick, N. J. His program included works by César Franck, Ravel, Poulenc and Debussy.

Betty Paret, harpist, presented a group of her pupils in recital on April 9, in the Assembly Hall of the Fifth Ave. Presbyterian Church. The program included solo, duets, trios, quartets and junior and advanced ensembles of six harps each.

### Harriet Eudora Barrows Pupils Heard Widely

BOSTON, April 20.—Pupils of Harriet Eudora Barrows, teacher of singing, who have recently fulfilled important engagements, include Dorothy Horan, contralto, who sang under the leadership of Nadia Boulanger, in Cambridge, Mass., on March 31; Alice Kimball, soprano, who appeared with the Tapley String Quartet in Plainville, Conn., Bristol Conn., and Lexington, Mass.; Celia Parvey, mezzo-soprano, who presented Russian songs in costume at the home of Mr. and Mrs. William H. Vanderbilt in Portsmouth, R. I. and Eugene Conley, tenor, who sang a group of songs by Paul Hindemith with the composer at the Detroit Museum of Art. Mr. Conley has just signed a contract with station WWJ, Detroit.

## CHICAGO MUSIC SCHOOL PLANS SUMMER TERMS

College to Give Two Courses—Lazar Samoiloff, Raab, Van Grove and Others Are Guest Teachers

CHICAGO, April 20.—The summer master school of the Chicago Musical College will consist of two terms, June 20 to July 30 and Aug. 1 to Sept. 3. Lazar Samoiloff, voice teacher and coach, will begin his classes on June 6, two weeks before the opening of the first term.

Other guest teachers include Alexan-



Mollie Margolies



Lazar Samoiloff

der Raab, Hungarian-American pianist and pedagogue, who will teach privately and hold a master class in musical literature, technique and teacher training. In addition Mr. Raab will give private lessons on the Moór double-keyboard piano. Another guest teacher will be Isaac Van Grove, opera coach, producer and conductor. Mr. Van Grove was the conductor of sequence in Grace Moore's recent picture, 'I'll Take Romance', and musical director and conductor for Max Reinhardt's 'The Eternal Road'. In addition to private teaching Mr. Van Grove will give a course in opera and development of stage personality.

Carl W. Gerhens, professor of school music at Oberlin College; Oscar W. Anderson, supervisor of instrumental music in the Chicago public schools; Franklin Madsen, professor of music education at Brigham Young University, and Leroy Wetzel, director of music in the Carl Schurz high school, are also among the guest teachers.

Mollie Margolies and Rudolph Ganz

will teach during the first term, as will Graham Reed, Nelli Gardini, Rose Luttiger Gannon, Max Wald, Leon Sametini, Mary Strawn Vernon, Dr. Hans H. Rosenwald, Lauretta McInerney-O'Brien and Eleanor Harris Burgess. Helen Curtis will conduct piano classes.

M. A. McL.

## CLEVELAND INSTITUTE LISTS SUMMER RECITALS

To Resume Series During the 1938 Session—Courses and Faculty Members Are Announced

CLEVELAND, April 20.—The Cleveland Institute of Music will resume its series of summer recitals during the 1938 summer session which opens on June 20 and runs through July 30. Beryl Rubinstein, institute director and pianist; Nevada Van der Veer, contralto; Walberg Brown, violin, and Emanuel Rosenberg, tenor, complete the list of artists on the series.

The public school music supervisors course will be given jointly by the Institute and Western Reserve University school of education under Russell V. Morgan, director of music in Cleveland public schools.

Special courses for music teachers listed by the Institute for summer study include pedagogy, special pedagogy for piano teachers, the teaching of elementary theory, credit courses for school teachers including harmony, eartraining and sightsinging, history of music, and applied music; and classes for pianists in opera coaching. The latter will be taught by Boris Goldovsky, head of the institute opera department.

On the summer school faculty will be: Beryl Rubinstein, Ruth Edwards, Bertha K. Giles, Boris Goldovsky, Lillian Greive, Theresa M. Hunter, Jeanne Meagher, Dorothy K. Price, Margaret Roenfeldt, Corinne Rogers, Lawrence Stevens, piano.

Walberg Brown, Elaine Canalos, Margaret Wright Randall, Homer Schmitt, violin; Edward Buck, cello; Nevada Van der Veer, Marie Simmelink Kraft, Reuben Caplin, Emanuel Rosenberg, Anne Maud Shamel, voice.

Opera, opera coaching, conducting, Boris Goldovsky.

Orchestral instruments, Alois Hruby, trumpet; William Namen, horn; others to be announced.

Theory, Edward Buck, Verna Straub. Elementary theory for children, Marie Martin, Clement Miller. Music history, Emanuel Rosenberg. Ensemble, Ruth Edwards, Edward Buck. Pedagogy, Ruth Edwards, Margaret Randall, Marie Martin. Modern dance, Eleanor Frampton.

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# LEIPZIG BEGINS TWELVE-WEEKS WAGNER FESTIVAL

**Composer's Birthplace Staging Two Cycles of Master's Complete Works in Chronological Order—Oratorio and Two Early Operas Given**

By GERALDINE DECOURCY

LEIPZIG, April 5

ONE of the most extensive and interesting of the many music festivals that are now following on each other's heels in Germany is Leipzig's full-scale Wagner Festival which opened on Feb. 13 and is to extend over a period of twelve weeks. During this time, two cycles of Wagner's complete works will be given in chronological order.

As Wagner's birthplace, Leipzig might be expected to do such a job handsomely, but several decades of crass neglect seem to have lent the city's present efforts a double impetus. A good deal of "Party" wealth is concentrated in this centre of National Socialism, which makes it a financial and technical garden of the gods when it comes to the matter of theatrical production. This fact and the equally important one that there is no ambition so hectic as the effort to make up for lost time have resulted in a Wagnerian display that threatens to spear a number of laurels that have always remained the exclusive property of Bayreuth.

## Scenic Productions of Early Works

The opening day was particularly interesting for the Wagnerian in that it included scenic productions of some of the composer's rarely heard works such as 'Die Hochzeit', 'Liebesmahl der Apostel' and 'Die Feen'. The oratorio, which impressed Wagner as a tremendous expenditure of effort for comparatively little effect, when it was given in the Frauenkirche in Dresden in 1843, might have earned a milder verdict, had he heard it under the favorable conditions of the Leipzig performance. Hans Schueler, Intendant of the New Theatre, who had the business in hand, enlisted every apparatus of modern production to create, or heighten, the effect, and the result was as felicitous as it could well be.

The huge chorus, which represented a consolidation of the male wings of Leipzig's several large choral societies, was arranged on a tiered stage which culminated in a gigantic cross and a communion table with the twelve apostles grouped around it in the manner of da Vinci's famous painting. At the conclusion of the long a cappella portion sung by the "disciples," the chorus separated, leaving the entire centre of the stage free. The twelve soloists taking the part of the apostles then descended to the forefront of the stage for the brief solo passages, at the conclusion of which they returned to their original positions. There was no attempt at dramatic action in the strict sense of the word, the only real departure from stereotyped choral production being the addition of color and costume. Nevertheless, it was a very dignified and impressive treatment, which took into consideration not only all the technical requirements of such choral singing, but the finer demands of solo work as well.

## 'Die Feen' a Tour-de-Force

The presentation of 'Die Hochzeit', in itself a mere fragment, was also limited to the colored background of costume, but here again there is little material

available on which to exercise directorial imagination. The production of 'Die Feen', however, was a real tour de force for a theatre the size of Leipzig's. The scenery consisted almost exclusively of projections and the clever manipulation of numerous platforms on the main stage on which the action was focussed. This enabled a very rapid change of scene which is desirable under all circumstances, but particularly so when the work is given without cuts, as was done in Leipzig.

Max Elten, who is in charge of all stage designs at the New Theatre, is a young man whose taste and technique still run in the channels of the sober and traditional. This tendency keeps him on safe ground while awaiting the wings of experience, and under the able guidance of Wolfram Humperdinck (son of the composer), stage director of the Leipzig Opera, Elten has been able to conceal the usual insecurities of the novice by throwing a highlight of color on some new angle of the Wagnerian perspective without departing from the composer's directions or the general lines of a now established tradition.

## Excellent Work of the Artists

There are several excellent artists in the Leipzig ensemble and they did a fine bit of work in this opening performance. Through their excellent achievements and the brilliant stage technique, the public forgot the old-fashioned characteristics of the libretto and score and lent ready eyes and ears to a production that at once caught, and held, the attention and earned the unstinted praise of many of Germany's most noted producers who were present on the opening night.

The Leipzig Opera has issued a fascinating program book of 109 pages which contains photographs of all the leading sets as well as many interesting illustrations of old documents now on exhibition in one of the museums as part of an exposition devoted to Leipzig's history as a music centre and to many noted figures associated with some of the most famous periods of the city's music.

Three Scenes from the Leipzig Wagner Productions. Above: 'Die Feen'. Centre, 'Liebesmahl der Apostel'. Below, 'Die Hochzeit'



E. Hoenisch



Hoenisch



Hoenisch